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ART AND ARCHAEOLOGY



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FOREWORD



ART AND ARCHAEOLOGY TELLS THE STORY OF "THE ARTS THROUGHOUT THE AGES," AND ASPIRES TO BE THE MOST INSTRUCTIVE, READABLE AND ARTISTIC MAGAZINE IN AMERICA. THE EDITORS WISH THE MAGAZINE TO BE SCIENTIFIC IN STATEMENT, CHOICE IN EXPRESSION, ATTRACTIVE IN FORM, INTERESTING IN CONTENT,—A MEDIUM THROUGH WHICH THE SPECIALIST MAY MOST READILY REACH BY STORY AND PICTURE THE INCREASING NUMBER OF CULTIVATED PEOPLE WHO DESIRE TO LEARN THE BEST THAT IS KNOWN OF THE STORY OF MAN AS REVEALED IN HIS WORKS. WE FEEL THAT ITS FUTURE IS ASSURED BECAUSE WE HAVE FAITH IN THE ENTHUSIASTIC COOPERATION OF OUR STEADILY GROWING ART AND ARCHAEOLOGY FAMILY. WHAT THE MAGAZINE HAS THUS FAR ATTAINED IT OWES TO ITS PATRONS AND READERS. WITH THEIR SYMPATHETIC SUPPORT IT WILL MAINTAIN A PERMANENT AND INFLUENTIAL PLACE IN THE WORLD OF ARTS AND LETTERS

ART AND ARCHAEOLOGY
AN ILLUSTRATED MONTHLY MAGAZINE
ARCHAEOLOGICAL INSTITUTE OF AMERICA

ARCHAEOLOGY

ARCHITECTURE

HISTORY

SCULPTURE

CIVILIZATION

PAINTING

ART

HANDICRAFT

TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

—EMERSON



Photo by Arthur Stanley Riggs

Fig. 1. Reims, and the Cathedral of our Lady

Until its bombardment by the Germans, which commenced in September of 1914 and continued intermittently until October, 1918, Our Lady of Reims was the most magnificent and beautiful Gothic Cathedral in the world. Begun in 1211 and completed before the close of the century in its essential details, it was the perfect flower of the popular religious aspiration of the Middle Age, a building so quick with inspiration to the zealot, the artist and the architect that it will live for all time, however great the ruin the German has inflicted upon it. To the north, beside it, may be seen the palace of the Archbishops of Reims. Today, for more than a mile and a half on every side of the Cathedral, the city of Reims is a blackened ruin, its rare old houses and Roman remains ruined, its factories shattered and silent, its population scattered to the winds.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VIII

JANUARY-FEBRUARY, 1919

NUMBER 1

GREAT CATHEDRALS OF THE WAR ZONE

I: NOTRE DAME DE REIMS

BY ARTHUR STANLEY RIGGS, F.R.G.S.

Author of "France From Sea to Sea," "With Three Armies," etc., etc.

*Entre, o peuple! Sonnez clairons! Tambours, fanfare!
Le prince est sur le trône; il est grand et sacré!
Sur la foule ondoyante il brille comme un phare
Des flots d'une mer entouré.
Mille chœurs des airs, du peuple heureux image,
Mélant leur voix et leur plumage,
Croisant leur vol sous les arceaux;
Car les Francs, nos aïeux, croyaient voir dans la nue
Planer la Liberté, leur mère bien connue,
Sur l'aile errante des oiseaux.*

—Victor Hugo.

REIMS, Laôn, Noyon, Soissons and Amiens — what memories, what historical and archaeological suggestions do not these cathedral cities in the war zone in northern France evoke! And how excellently, too, do they illustrate the principal classes into which French cities naturally fall. With the havoc wrought by the war has come the utter devastation of Reims, the ruin of Noyon and Soissons, the slight damage of Amiens, and the fortunate escape of Laôn intact from the fate that Teuton savagery metes out to beautiful and lovable old towns from which it is

driven away. The present notes on Reims, followed by three other articles, will endeavor not merely to describe the features of the great Cathedral in each city, but also to give more or less clearly criteria for comparison and judgment of the artistic value and archaeological interest of each.

Of those French cities which have retained their purely vicinal significance unaltered through all the centuries, save for the increased importance given by the greater manufactures and commerce of today, Reims is the most striking example, among the towns we are considering, smashed into a blackened pile of sodden ruin though it be. And of those other cities whose business has died, whose glory has departed, whose silent and mostly deserted streets breathe sadly of the past, Laôn and Soissons furnish exemplars not to be surpassed anywhere in France. The



Fig. 2. The Western Portal and Façade of Reims

The effect of this towering façade was almost overpowering, and what the further effect would have been had the twin towers been crowned with the spires originally planned, we can only imagine. Nevertheless, the façade offered the most splendid example in the world of the unfolding of the Gothic idea, even though it was weakened somewhat by the opening up of the towers with enormously lofty windows in their second stories. Nothing, however, could excel the majesty of the three deeply recessed portals, lineal descendants of the more ancient narthex, the beauty of the rose-window above (exactly the same width as the nave itself), and the elegance of that statue-crowded gallery which completed the façade below the airy towers. Unfortunately, it was almost impossible to obtain a good view of the Cathedral because of the buildings which have crowded up close to it.

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third class is typified by Noyon and Amiens—towns not yet wholly dead, towns gilded with the vestiges of their one-time glory, yet so far removed from the bustle and clamor of present-day life that they seem more like echoing sea-shells than live creatures. Sharp as the distinction is between these ancient cities, the war has curiously united them in our minds in interest, and made us grateful that at least two—Amiens and Laôn—can now never be destroyed by the German.

Before any detailed study of these Cathedrals be made, it seems necessary to warn the lover of beauty that the true Gothic must be approached in the spirit of "the play's the thing." One must not look, in these noble French structures, for exotic magnificence and ostentatious display of any beauty not properly a part of the edifices themselves. The naked bones of the true Gothic Cathedral stand pridefully unadorned for the most part, confident in their sheer bodily beauty and proportion as their *raison d'être*. And while perhaps the Gothic Cathedrals of France lack the essentially human note, their noble design and pure aesthetic harmonies more than poise the balance. In consequence, I should say, the spirit of the French—and I use "French" instead of "Gothic" advisedly—Cathedral is one of calm and sacrament, its atmosphere that of worship undisturbed, with every detail of the vast edifice a materialization of the essence of praise. And this is so, notwithstanding the French churches and cathedrals of today are the property of of the State, not of the Church.

Everyone knows that, for more than seven hundred years, Notre Dame de Reims, the master work of Robert de Coucy (commemorated for his achievement by the Rue Robert de Coucy,

which runs along the northern side of the structure) and other master-masons, stood serenely above the busy, throbbing city—a calm, untroubled spiritual guardian. Two centuries and more rolled past its massive doors before Columbus discovered the New World, and dealt parts of the Old a blow from which they never recovered. It stood unmoved through the slow decline of Venice. The Terror swept over it and was gone, and it stood there still, too mighty, too precious, to be harmed. War raged all about it, from almost the time it was begun, about 1211—the year before the Moorish power was crushed in Spain at Navas de Tolosa, and Europe was definitely swung to the side of Christianity forever—and still its builders and decorators and beautifiers went placidly on with their creative work undisturbed. It waxed fairer and more beautiful. Kings came to be crowned within its sacred precincts, and the bare fact that they did so seemed a clear patent of royalty, since every one so crowned was not only heir to the throne, and a true Frenchman, but his "divine right" was never questioned. The Cathedral became a living organism, something that neither political strife, nor war, nor ordinary changes could effect, save to make it the more beautiful and the more beloved. It remained the supreme creative monument of the most creative of of the centuries, the thirteenth, the triumphant and harmonious fortissimo of the Gothic, forever an inspiration to art, until, in September of 1914, the German savage decreed its destruction, and the senseless crumping of the German guns on the hills eight miles beyond the city knelled its doom. No more today can the Frenchman look proudly upon the perfection of his greatest ecclesiastical monument; no more



Fig. 3. The Choir and Nave of Reims Cathedral, Looking Westward Toward the Principal Entrance

The nave was at once bold and free and light, and presented an aspect of perfect regularity and unity. The side walls, divided into three sections, after the usual custom, showed a beautiful, if very simple triforium. Though the lower windows had been replaced long ago by clear glass, the magnificent forty-foot rose and the thirteenth century clerestory lancets remained in all the glory of their ancient colors until the bombardment of 1914 et seq. About the front door may be seen the seven ranges of niches, with their accompaniment of elaborate carving. The subjects on the right are the life of John the Baptist as the forerunner of the Messiah; on the left are shown the realization of the prophecies and the infancy of the Christ. The elaborate carving of the column capitals is unusually rich, nervous and animated.

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can he picture to himself that vivid day of the fifteenth century when, at the most vital of all the coronations that occurred within its tremendous chancel, the very life of France was saved and made strong—that epochal day when Joan the maid stood banner in hand and shining in her armor, beside the slug-gard Charles VII.

Today Reims Cathedral is a blasted, ruined shell. Infernos of fire have swept through its parent city, through it. The huge towers are shot through and through, the vast interior with its marvellous carven wood is a blackened cinder, the glorious glass of those ancient windows, jewelled segments of the dawn and the sunset, lies in splintered fragments among the stinking débris on the floor, and the great piers at the crossing are so damaged that the entire structure may collapse at any time; while the exterior, than which no nobler or loftier expression of the Gothic ideal ever was conceived, is battered and torn and scarred, the statues disintegrating where they are not shattered, the placid beauty and almost supernatural charm that endured so long, melting away bit by bit. Reims the beautiful, Reims the lovable is not!

There is a fund in our America—in Chicago, I believe—for the restoration of Reims when the war is over. Restoration! How can we of today, whatever our intentions, restore any treasure of the past? Where is the harmonious coöperation between our guilds to make such a momentous work possible? Is there a man today so blind that he can imagine the stone-masons and the plumbers, the carpenters and painters and glass-workers, members of Unions every one, working together from dusk to dusk in complete trust and amity, each man confident that not only is he himself working for the glory of the

God who made him, but that every man of his fellow toilers is doing the same thing? And on the technical side in one instance alone, who is there who believes the glass-maker of the twentieth century can produce glass, the secret of whose manufacture is lost; glass whose glorious deep blues and rich crimsons were not altogether made by man's hands, but are partly the work of Nature in etching the glass through the centuries with the acids in the air, and fixing upon it a film no human mind could counterfeit? Restoration is idle to dream of, but we can see the beauty that was there, live again in the past for a moment, and give glory to the France that produced it, that defended it with her own blood when the last coming of the vandal Hun smote at her most precious treasure!

If we go back to the beginning of the Gothic school of architecture, we find that the most glorious period of French architecture focussed in two reigns: those of King Philippe-Auguste, from 1180 to 1223, and of King Louis IX, Saint Louis, from 1226 to 1270. During that period of ninety years by far the greater number of the famous Cathedrals were in process of construction, and the Gothic was developing as the most remarkable and the most national expression of human genius in ecclesiastical or religious architecture that had been seen since the days of the Doric temples of Greece. While Philippe-Auguste sat the throne, Laôn was begun (1160), Notre Dame de Paris (1163) came into being, Chartres was largely rebuilt (beginning in 1194), and Troyes, Mantes, and last of all, Reims, sprang into being as the spontaneous spiritual combustion of a people who believed and proved their belief, that building these great houses of worship was justifying their existence and praising their

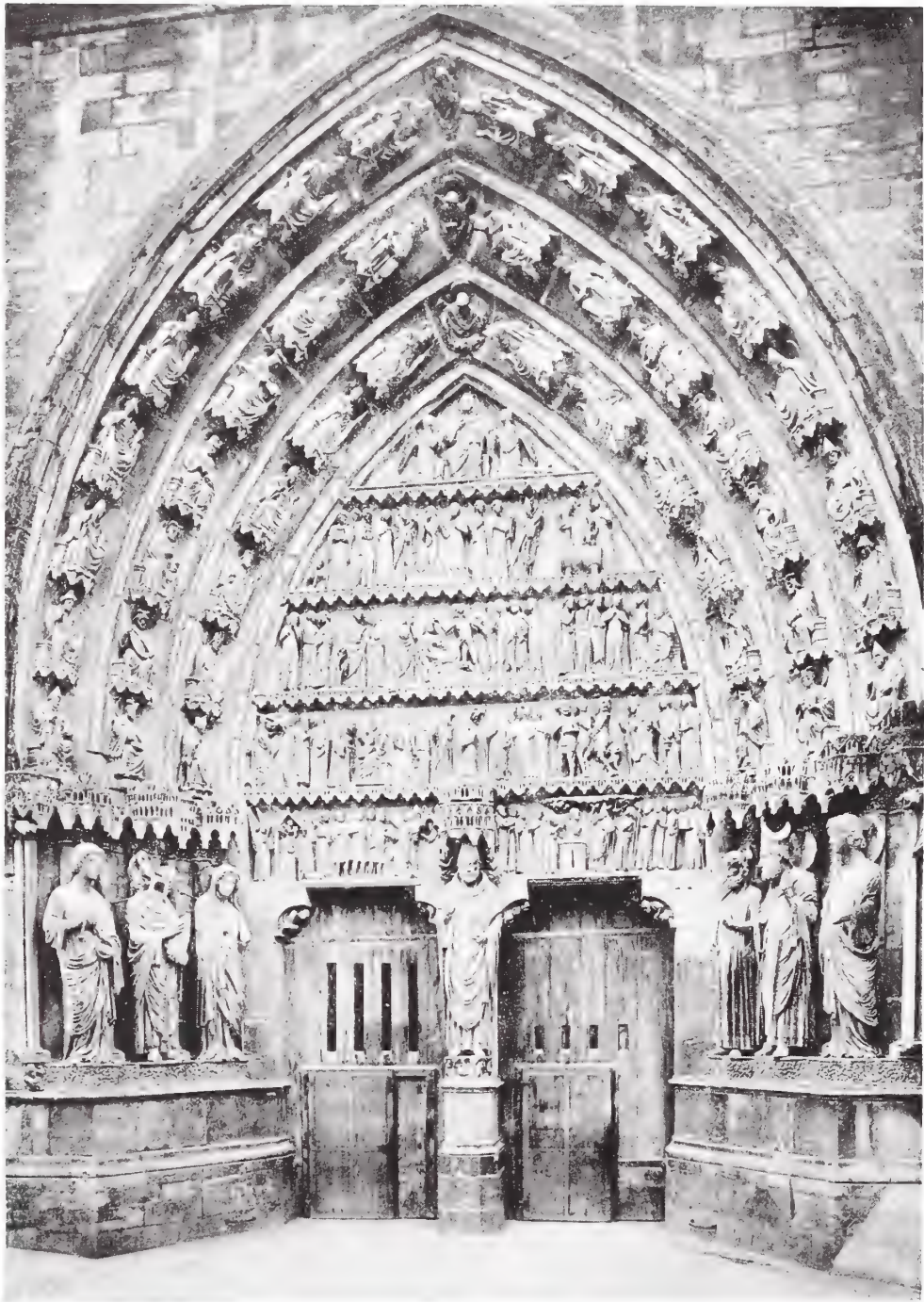


Fig. 4. The North Transept Door of Reims

The north transept door, though it was richly decorated, was more sober and not so overloaded with either figures or tracery as the western portals. The figure on the trumeau, or main pillar, is believed to be that of St. Sixtus, the first bishop of Reims, blessing the entering worshippers, though his garb rather indicates the likeness of a Pope. The portal as a whole concerns itself mainly with the lives of Saints Rémi and Nicaise. The latter stands at the left, holding his severed head in his hands, indicating his martyrdom by the sword. The central figure to the right is St. Rémi, and the figure on his right is said to be that of King Clovis. Above, in the magnificent tympanum, St. Nicaise is shown meeting his death at the hands of the Vandals (lower panel); directly opposite recurs the familiar story of the baptism of Clovis by St. Rémi.

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Creator. We cannot, therefore, wonder so much at the beauty and richness of these edifices, since they expressed the popular desire and aspiration, as that the solidarity of the people endured for so comparatively short a time and has had no resurgence since.

The cornerstone of Reims was laid in 1211, and the choir, nave, transepts and western façade were all practically completed within the century. The Romanesque or monastic type of architecture was the development of purely ecclesiastical art, and matured very slowly. The castle architecture of France, the work of the feudal lords, modified and developed in its turn by circumstances and locations, was also of slow growth. The communal or Gothic style—it should be called the French style, since it both originated and reached its perfection in France—differed from both in that it was the sudden flowering and perfection, in the brief period already mentioned, of the popular consciousness of newly won place and power in the world. It developed not alone in one region, but throughout France, away to the south as well as in the north. Like the people it represented, it did not follow traditional rules nor set phrases; it possesses flaws; it has personality and enthusiasm and deep originality. Its wholesome conservatism was marked by no radical changes nor innovations until after the great spiritual impulse that led to the building of most of the Cathedrals had vanished, and architecture had become degenerate.

The rearing of a cathedral was a crusade, the actual work of building intermingled with religious ceremonies, while the space where the structure was to rise was clustered about by the encampment of the faithful from every section, nobles as well as commons,

and the building as it rose crystallized in stone and glass and oak this remarkable communal impulse toward giving Faith tangible form. For that reason, probably more than any other, the structural and aesthetic problems of the Gothic were intimately connected: both dominated by a high purpose which made them practically one.

As a general rule, beauty in engineering implies the perfect performance of the thing for which the work was made. That is, a shotgun has beauty in that its very shape and size and weight indicate the effectiveness of its shooting qualities. A bridge is beautiful when it suggests by its form and the solidity of its masses the safe carriage of traffic and enduring resistance to the river's floods. In art, *per contra*, beauty means the expression of pure emotion—painting, music, poetry. In the case of the French Cathedrals, however, the people gave their spiritual emotions form in works of tremendous engineering. Naturally, then, the engineering problems had to be harmonized with the aesthetic issues of ornament and decoration.

How this was accomplished makes the detailed description of Notre Dame de Reims a fascinating study. Unfortunately, within the limits of a magazine sketch, it is hardly possible to do more than point out the results of the work itself, to throw the spotlight upon the façade, for example, with its intricacies of carving and portraiture, upon some of the doorways and windows and columns, the reasons for whose existence occupy portly volumes of technical dissertation.

About the middle of the last century the great French archaeologist and architect, Monsieur Viollet-le-Duc, wrote of the Cathedral of Reims in his *Dictionnaire Raisoné*: "*Cet edi*

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Fig. 5. The Souls of the Blest Brought to Abraham's Bosom, North Side-Door

In this other panel, the combination of fancy and realism was most striking; the figures of the redeemed and the saints life-sized until ready to be taken to the patriarch's bosom, and then instantly transformed to a suitable diminutiveness. The delicacy and sureness of this work rank it with the very best here at Reims, executed during the latter half of the thirteenth century, which attained a creative and technical mastery worthy of comparison with the Golden Age of Greece, when Pericles was at the height of his glory. In fact, nowhere else in the whole course of the Middle Ages does the glyptic art rise to anything like the same heights of purity and power, and the sculptures of Reims are the highwater mark of French, or Gothic, sculptural genius.

fice a toute la force de la Cathédrale de Chartres, sans en avoir la lourdeur; il réunit enfin les véritables conditions de la beauté dans les arts, la puissance et la grace." And it has all the force of Chartres, without its heaviness, while as for its combining the true desiderata of beauty in the arts, "power and grace," no Cathedral edifice anywhere else in the world could be compared to it for both intrinsic beauty and solid sanity of construction. Both Street and Simpson lay especial emphasis upon the construction as perfection itself, and the

latter adds that the Cathedral perfectly withstood time because of the "absence of false bearings . . . At Reims the builders played no pranks."

The western façade was and—as the ghost of itself today—still is utterly satisfying, even though its effect is weakened a little by the unusual opening up of the two great towers by means of the lofty windows in their second story. Nothing, however, could excel the majesty of that triple portal, in whose canopied niches more than five hundred saints and angels and prophets stand



Fig. 6. The Punishment of the Damned, from the Opposite Panel

The same method of representation was carried out in this opposing panel as in the previous one. The damned being dragged to the torment in a chain include a king, a bishop and a monk, "undoubtedly," a French writer declares, "for moral reasons"! The habit of the mediaeval artisan of caricaturing his enemies and the Pharisees in wood, stone, lead and glass whenever he had the opportunity, makes one wonder whether the heads gracing the figures of the king, bishop and monk are portraits of persons who had somehow incurred the sculptor's enmity. The group to the left, of an angel and two women, is inexplicable, but it certainly suggests that the sculptor may have believed in probation after death.

to yield welcome to the faithful; nothing could be more splendid than the enormous forty-foot rose window above, or more elegant and suggestive than the gallery that sweeps across the front, crowning it just below the mighty twin towers.

The building as a whole, and many of its sculptured features, have a rich and curious symbolism we of today are too prone to overlook in our gawping admiration of the material beauty, or in quarreling over the more abstruse technical points of construction. We

need, accordingly, to get back to the humanities—to be reminded of what the Cathedral and its parts were to the people for and by whom it was built, rather than what we see in it for ourselves. In the century before Reims was built, Hugh of St. Victor wrote in detail of this ecclesiastical symbolism, and enumerated the essential parts of it in his "Mystical Mirror"—"The material edifice in which the people came together . . . signified the Holy Catholic Church which is builded in heavens of living stones. . . . The towers be the

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prelates . . . who are her wards and defence. . . . The cock which is placed thereon is the company of preachers which do stir up the sleepers to cast away the works of darkness, crying, 'Woe to the sleepers! Awake thou that sleepest!' . . . The door is Christ, of whom the Lord said in the Gospel, 'I am the Door.' The pillars be Doctors, who do hold up spiritually the Temple of God by their doctrine, as do the Evangelists the Throne of God." We know also the symbolic inclination of the axis of the choir in many noble churches, indicative of the bowing of Christ's head in the crucifixion agony. The altar was often referred to as the head of Christ, and the apsidal chapels as the circumambient glory of nimbus which crowned Him.

In addition to the general symbolism of a purely ecclesiastical sort, there developed rapidly a sort of local symbolism or realism based upon tradition, which crept deeply into the spirit of the "universal revelation", and as the faith waxed mighty, it drew its sustenance direct from what we might call the *genius loci*, thus becoming more and more definite and locally significant, as the sculptures of St. Remi exorcising the devils from Reims. Moreover, owing to the flexibilities and humanity of the Gothic style, every Cathedral had its own personality in physiognomy. As characteristic as the ancient Doric temple, it was yet individual where the former was typical, with dimensions not to be predicated from the measurements of a single column. In the case of Reims the façade was not completed until the close of the thirteenth century, when the style had expanded and lost some of its virility in a maze of soaring ornament which masks the massive strength and almost conceals the horizontal lines

of the huge pile beneath its overabundant richness.

This façade is a typical and more than extraordinarily beautiful example of both the subjects and the manner of Gothic sculpture. The art of the stone-graver suddenly blossomed out from its previous patient following of stiff and archaic tradition, into a conspicuous fidelity to living nature. It is not so much the figures themselves, however, though they were mightily changed, as we shall see in a moment, but the new complexion and purport they have with relation to the structure they adorn, that counts. As the Gothic architect triumphed signally by his transmutation of the mighty motionlessness of the Romanesque into the new system of nicely calculated and opposed forces, vertical as well as oblique, it was no small part of his task to impregnate the sheer engineering with fascination and aesthetic loveliness. Hence the statues and figures that fairly crowd upon Gothic façades, especially at Reims, with their inseparability from the building, and the scendent effect they give the towering mass.

Unity in style there is practically none. Each man fired the block of stone upon which he worked with his own overflowing spiritual vitality and imagination. This applies, moreover, not only to the faces, but to the very attitudes and draperies, both of them flexible and gracious, with a willowy, juvenile suppleness of arrested motion that is very appealing. Many of the visages are strikingly personal as well as representative, instinct with such an eager, fervid aspiration that one wonders if the insensate rock from which they were hewn did not somehow, under the magic of the carver's hand, manage to absorb and incarcer-

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ate within itself the vital spark we so plainly behold. The whole vast collection of statues is a vivid lesson in the emancipation from tradition the Gothic sculptor allowed himself. He was absolutely unloosed from the conventions that for centuries more held his brother artist of the brush down to a formalism that was lifeless and cold. And while not all the sculptors of the new era were geniuses, they every one blazed with a creative vigor and zeal until their day unknown.

The huge triple portals—descendants of the ancient narthex—with their ramplike, sloping sidewalls and enormous tympana, and the long upper galleries, gave sculpture an opportunity for development such as it had never had before, and inspired it to an elaboration of Biblical history and myth, and sacred tradition. Usually the figures hark back to the same themes: man's fall, his redemption, the resurrection of the dead, and the terrible final judgment, with its accompaniment of the joyous reward of the saved and the burning or boiling of the damned. To a world that with but few exceptions could not read its A B C's, much less the scriptures, here was the full tale and moral, lightning-clear. The ignoramus could comprehend what his priests said about a miracle when it was worked out for him in statuary on the churchly walls. He could remember and perhaps profit by tradition affecting his own city, when he could look up and see St. Remi exorcising the devils who had burned the town. Correspondingly, the mediaeval beholder was the more readily able to grasp the significance of the sacred story for the rest of the human race by having it clear in still-life before his very eyes.

On the left or northern portal of the façade we find a curiously mingled se-

ries of stories: the conversion of Paul, a host of patron saints of the Church, arts and sciences and guardian angels. In the centre doorway the Virgin maternal is the dominant figure, both on the pier and in the upper sections. The southern portal discloses St. Paul again and a vivid, stirring Last Judgment. Above, in the centre, the great rose window, with its panes "a wall of jewels gushing light," is gabled and framed by a vast arch under whose canopies are more wonder figures; and still higher up the huge gallery with its amazing effigies of the kings reaching from tower to tower. Certainly if it be admitted that one of beauty's essentials is "the vital expression of vital energy in organic things" and their dominance over other members naturally passive or lacking in power, as Ruskin remarked, this façade is one of the most beautiful master works in the world, since every line of it, every little carved detail, is alive with the best intellectual vitality of the century that produced it.

Within, especially in the nave, on the column capitals, the growing suppleness and complaisance of the Gothic is evident in the exquisitely carved wreaths of foliage, copies mostly, of the flora of Champagne, anticipating by centuries Ruskin's dictum that "whatever in architecture is fair or beautiful is imitated from natural forms." Here and there on some capital the fancy of the sculptor has mingled chimerical forms or human figures with grape, oak, fig, rose and other foliage, and on either side of the main western portal, the wall is niched with seven ranges of trefoil-headed recesses containing figures from both Old and New Testaments, each little tabernacle framed above and below by elaborately executed verdure of the most delicate sort,

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with an exquisitely carved flower in the upper corner of each compartment. Wherever it is found, this plant life is so realistic in its aspiring network one can almost fancy it quivers with life.

Before the holocaust of 1914 struck it, the Cathedral was rich in treasures of the past. Its tapestries hung in a rich arras along the sidewalls of both aisles. Some of them told the story of Clovis, first king of the Franks, and his coronation in Reims on Christmas Day, 496. In the treasury, notwithstanding the pillaging of Revolutionary days, was many a precious and beautiful example of the goldsmith's art, many a priceless jewel. The two best known, both of which, I believe, were rescued before the destruction of the edifice, were the Sainte Ampoule and St. Remi's chalice. The former, tradition declares, was a phial of inexhaustible holy oil, brought straight from heaven by a dove for the coronation of King Clovis. During the madness of 1799 some fanatic smashed this into fragments. Tradition again intervenes at this point and declares one of the faithful rescued a shard of it with some of the holy oil. This was carefully enclosed in a new reliquary, and Charles X, the last Bourbon of Restoration Days, was anointed

with it in 1825. The chalice of St. Remi, named I know not why, is a massive goblet of solid twelfth century gold, richly encrusted with gems and enamels.

* * *

Today the German guns no longer shell Reims. It will be a city again in the not distant future. Undoubtedly within its confines a Cathedral will once more rear its mighty crest toward heaven as the symbol of man's worship and his reason for being. But the ancient fame is crumbling. Its fate may be only a matter of a few years of dissolution. Let it go! Let it melt away, stone by stone and statue by statue, until naught is left of it but the same sort of stone piles that were once the Cloth Hall of Ypres and the Hôtel de Ville of Louvain! Fence about that holy spot with stout walls; rear whatever new house of worship may be needed in some untainted ground without. And leave forever, as the most solemn monument civilization can conceive, that melancholy stone-pile as the symbol of the Christianity that dies not and of the *Kultur* that perished in the bloodied mire of its own swinish devising.

Northport, N. Y.

TURNER'S NOVEMBER NOCTURNE

Sword-like strips of red and purple
Streak the cold November sky,
While the icy winds go whistling
With a sharp and piercing cry.

Shadows fill the vast horizon
Always vivid, swift and free;
Now the sky is draped in darkness . . .
What an artist God must be!

—*Samuel Heller.*

THE PRESENT WAR AND SCULPTURAL ART

FRANK OWEN PAYNE

IT has been more than once declared that in spite of its destructive tendencies, war has always exercised a stimulating effect upon intellectual activities of every sort. Particularly is this said to be the case in the production of masterpieces of literature. The same may be said of musical compositions of the most virile kind. It is likewise a well-known fact that paintings inspired by battle are among the most admired works of every age and nation. Nor is this truth less apparent when sculptural art is considered. Patriotism is invariably stimulated by war and war inevitably leads to the erection of monumental structures. The statues of great military leaders may be seen in almost every large city. Nations, civic and patriotic organizations, and individuals have lavished money on works of monumental character. Sculptors have vied with one another in the creation of statues, monuments, and splendid mausoleums. In some instances the men themselves, not content perhaps to await the verdict of an appreciative posterity, have endeavored to perpetuate the memory of their achievements by the erection of costly memorials. Arches of Constantine and Titus, columns of Trajan and that in the Place Vendome, furnish instances of these supreme acts of vanity.

But whatever the cause by which such works have come to be, it cannot be denied that their erection has exercised a tremendous effect upon contemporary art and their influence has been a stimulus to the art of all later times.

The influence of the American Revolution is to be seen chiefly in historic painting such as may be found in the rotunda of the capitol in Washington and elsewhere. Battle scenes and the portraits of men who had participated in the War for Independence are about the only works of art inspired by that momentous struggle. Plastic art is always slower to respond to such stimuli and hence it is that the art of the Revolutionary period presents little in the way of sculpture worthy of serious consideration. The energies of the young republic were too deeply engrossed in the struggle for existence to be able to find time to devote to art of any kind especially to plastic art.

The same is equally true of the effects of other wars, 1812, 1848, and the various Indian wars which intervened. These are additional evidences of the struggle for existence in which the country was engaged, a struggle which demanded all the energy of the people.

It was not until after the Civil War when the nation had become thoroughly established and when it was increasing in riches, that America began to turn attention to sculpture as a means of artistic expression.

Civil War heroes, both north and south, were abundant. The empty sleeve of the crippled private made a more touching appeal to the hearts at home than did the equestrian officer decked out in all the splendor of sword, epauletts, and other military insignia. Then it was that the larger cities began the erection of equestrian statues while on every country village green there soon came to stand a soldier at "Parade



Allies United for Liberty, by Philip Martiny

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Rest" upon a pedestal bearing every sort of patriotic device.

Truly by far the greater part of all this was not *art*. Much of it was so poor as to be little else than caricature, but it marks a stage in the evolution of artistic taste of the nation, one day to be cast aside as unworthy because the national taste had outgrown it.

Many bad works followed the Civil War but some of the greatest artistic achievements were inspired by it. Without such works as the Shaw Memorial, the Sherman, the Farragut, and the Lincoln of St. Gaudens to mention the creations of but one sculptor, the world would be unspeakably the poorer.

Of the present gigantic struggle the destructive effects have already been appalling. Art treasures chiefly architectural, have been mutilated or utterly deleted. But out of this conflict, as out of every other struggle, there must come impulses and inspirations the like of which the world has never before witnessed. It is perhaps too early for us to expect to see any marked evidences of this, but even now there are unmistakable signs of an artistic revival inspired directly by the present stupendous conflict.

It has been recognized that this world-war is the supreme contest between Democracy and Autocracy. What more natural then that art should endeavor to present with brush and with modeling tool this age-long contest? War, the struggle for liberty, the resistance and the sacrifice of Belgium, the apotheosis of Democracy, the brotherhood of nations,—these are themes just now active in the minds of artists,—themes well worthy the best efforts of the greatest artists of any age.

The presentation of statues to our allies is another evidence of the stimu-



Christianity Crushing the Helmet of Imperialism
by Cartaino Scarpitti

lation which plastic art is feeling, due directly to the present war. Shall we

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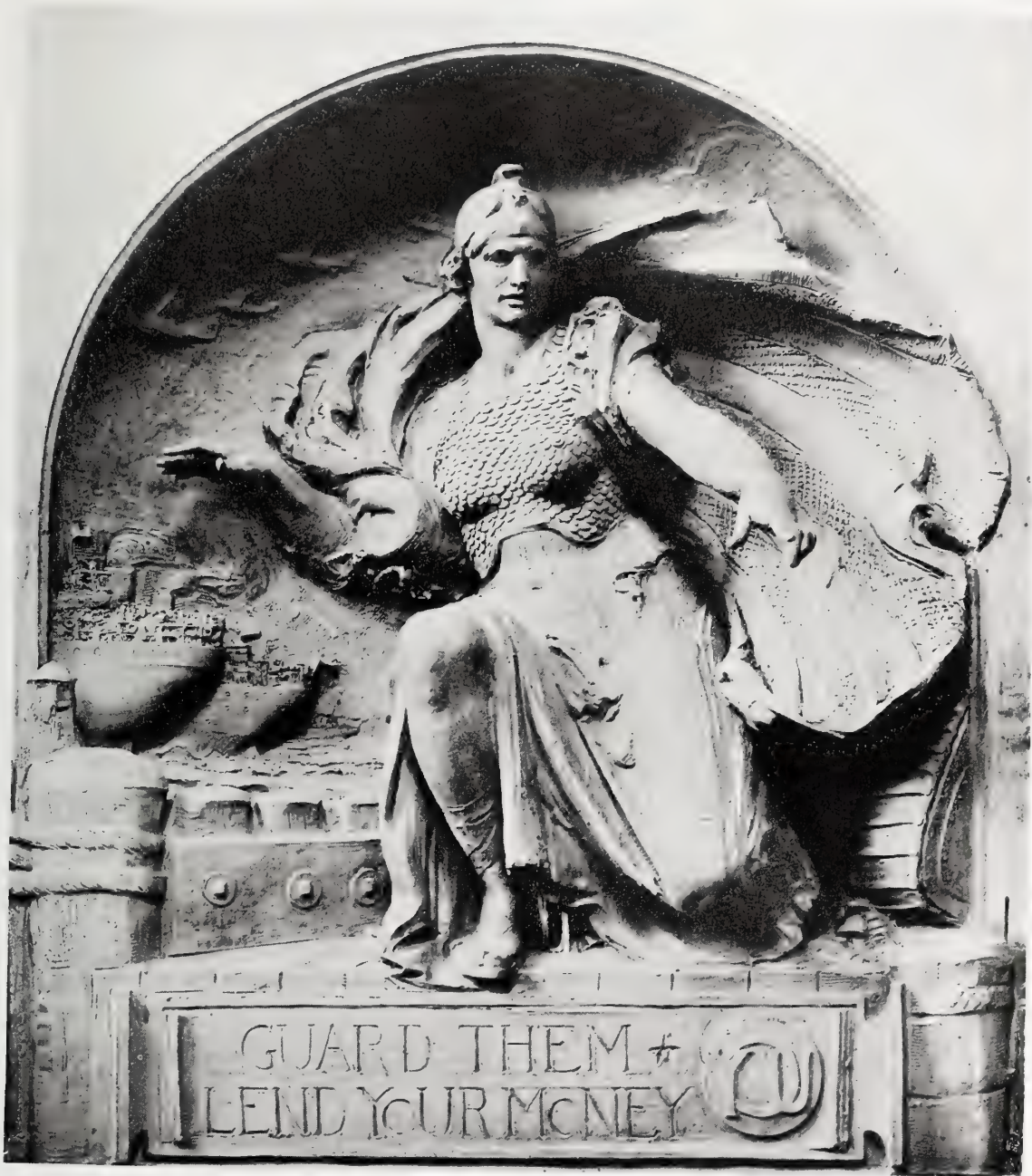
Pax Victrix by Frederick MacMonnies

This work was executed to be erected before the Hague Peace Palace, but the advent of the war prevented its accomplishment. Few are the creations of our day that so closely approach the style and treatment made famous by Donatello and Cellini

present a replica of the Statue of Liberty to the new republic of Russia. Shall statues of Lincoln be presented to London and Paris? Yes, by all means. The heated controversy over Barnard's sorry blunder, indicates how deeply our people are interested in such matters. These are the symptoms of an artistic awakening in America which cannot fail to come to pass when this war-mad world shall return to the gentle arts of peace.

Then will come an era of artistic endeavor compared with which the past offers no counterpart. Monuments will spring up to mark the spots where victories were won. Statues will be erected in memory of those who performed distinguished service. Tablets, medals, orders, will be voted for special acts of heroism. Beautiful edifices will replace buildings destroyed by the ravages of war, and some, alas not all, of the noble cathedrals now in ruin, will spring up Phoenix-like, from their ashes. Splendid tombs and mausoleums will cover the remains of those who gave their lives that Democracy might triumph. Surely such things as these ought to stimulate art to unparalleled achievement.

Artists have already begun to feel the all-pervading influences of the military spirit of the times and war themes are coming to the front in almost every studio. By far the greater number of them are merely in the sketch state. The major part of these deserve to go no farther. They are melodramatic in the superlative degree. They savor of spurious sentimentality. Of course, murder, arson, rapine, and all the other concomitants of war are likely to evoke just such works. Our foremost sculptors are not, however, engaged in such efforts.



Militant Columbia, by Herman A. MacNeil



Belgium by Miss Jess Lawson
Like a tigress at bay this young mother tries to protect her child. At the same time she sees the
approaching Hun

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The earliest war-inspired work worthy of mention is a study entitled "*War*," by Miss Deming, which won a prize at one of the competitions of Mrs. Whitney two years ago. It is merely a sketch by a young girl but it possesses real merit and it deserves to be worked out into a finished statue.

At one of the many charity exhibitions for the relief of Belgium, there was exhibited a startling and very realistic sketch entitled: "*For God's Sake, Hurry Up*," in which was portrayed a mother with three starving children, one of which, a nursing infant, was vainly struggling for sustenance at its mother's breast, while at her feet lay the dead body of her husband. It is an example of war-inspired sculpture rather too morbid to appeal to the taste of lovers of the beautiful. It illustrates the melodramatic tendency of much of the sculpture of the time.

At the recent exhibition of the Architectural League in New York City, there was shown one of the most striking war sculptures which it has been our privilege to see. This extraordinary work is the creation of Miss Jess M. Lawson, an English sculptor, who has only recently come to America.

It depicts a beautiful young mother crouching over her infant in an attitude of fear and protection. She looks back over her shoulder with an expression of horror as she strives to conceal and protect the babe at her breast. Upon her beautiful countenance there is written the ineffable expression of mother-love mingled with unspeakable dread and terror, while in the pose of the figure there is something suggestive of what is also betrayed by the tigress when her whelps are endangered. It requires no poet's fancy to imagine what this unhappy mother may see as she thus looks backward. Is it the

rack and ruin of her little cottage? Is it the approach of the pursuing Hun?

Here is pathos. Here is tragedy. But here also is the greatest, tenderest, strongest of all human felling, *mother-love*! Her very thought is stamped upon those startled features. How can the helpless nursling at her bosom be spared the awful fate which seems so imminent? With consummate artistry Miss Lawson has revealed to us a glimpse of the horror of war without actually depicting it. It is a masterpiece in conception, full of feeling which tells the tragic story of thousands of young mothers in the devastated villages of France and Flanders.

Among recent really great works inspired by the war, in *Belgium* by Robert P. Baker, a Boston artist whose remarkable creations in plastic art are just now receiving marked attention. No more powerful or impressive representations of pathos can be found anywhere in sculptural art. A broken-hearted father and mother in a kneeling attitude are seen contemplating the rigid body of their dead son. The artist has here depicted their grief in a way that grips one and brings a sobbing clutch into the throat. Here we see presented the appalling tragedy of war. It is great art and it cannot fail to endure as long as bereaved parents mourn their dead.

Another piece, striking and pathetic, but somewhat less heart-rending is a group by the late C. S. Pietro entitled *Mother of the Dead*. In it we have depicted an old woman with a very young child—her grandchild, no doubt—who mourn the death of him who was the son of the one and the father of the other. What a pathetic picture is this of the heart-havoc produced by the cruel ravages of war! We can think of no more convincing portrayal of



Mother of the Dead, by C. S. Pietro

In this work we have the picture of utter helplessness of the old whose son has been taken as well as that of the young child left without parents by the ravages of the war

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Kultur Medal, by Paul Manship

utter grief and helplessness than is to be seen in *The Mother of the Dead*.

But all war-inspired sculpture need not be of such a sombre sort. Cruel indeed is the war god. Savage and bestial and bloody are his conquests. Horrible and ghastly is the career over which his unspeakable course is pursued. But let it not be forgotten that war also evolves heroes and furnishes transcendent examples of love, devotion, and self-sacrifice. Are not these also worthy of being perpetuated in marble? Are they not deserving the best efforts of the masters of every art?

I Liberatori is the title given to a striking bit of modeling which proved to be about the last of Pietro's works. During the drive of the Fourth Liberty Loan this great sketch in plaster occupied a show window on Broadway. Through the courtesy of the Liberty Loan Committee we have been able to present a picture of *I Liberatori*. The vigorous charge of the Allies, the commanding figure in the lead, the great eagle, and the helpless refugees who seek shelter in the folds of Old Glory

are rich in patriotic symbolism. The work was nobly conceived and splendidly executed, quite equal to the best creations of the artist whose untimely death prevented the completion of several other noteworthy works.

Indeed the various Liberty Loan drives have exercised a remarkable influence upon the production of fine conceptions in plastic art. Among these works, must be mentioned a huge piece in high relief by Pauli in which that gifted artist has portrayed the *Belgian refugees being driven before the retreating Huns*. Here again there are depicted the wretched state of the Belgians and the unspeakable brutality of the Huns. Another work which was exhibited during the several Loan drives is the work of Solon Borglum entitled *Backing them up*. In this creation the artist has given to the world one more of those virile subjects which have made him famous as an exponent of western life and action.

Herman A. MacNeil has produced a conventional study called *Militant Columbia*, a fine creation in which America



Belgium as depicted by Robert P. Baker
One of the most remarkable works inspired by the war

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The Valor Medal Awarded for Conspicuous Bravery, National Arts Club, by Allen G. Newman

is presented in full military garb in an attitude of protection of ships, transports, and "tanks," while the skies above her are filled with aircraft. The whole is framed in a semi-circular niche. It is a splendid bit of modeling which strongly suggests the vigor and expedition which have characterized the entrance of our country into the great world war as well as the effectiveness of our efforts in the Allied Cause.

We believe that to Cartaino Scarpitti belongs the credit of having conceived the most tremendous work yet achieved among the sculptures inspired by the war. Who can fail to be impressed by that weird, uncanny, but powerful figure which symbolizes *Christianity Crushing the Helmet of Imperialism*? What a sweep of planes and lines have we here! What exhibition of great forces are exerted between those powerful hands! What awful suggestiveness in that veiled face which expressed so much in so little! This work

possesses an almost Egyptian impressiveness in its simplicity and occultism. It will live when most of the works of the present day have long been forgotten.

Although the majority of the Liberty Loan sculptures are but the creatures of a day, there are several which deserve to be executed in permanent form because of their artistic worth. Among these is the monumental work of Philip Martiny, *Allies United for Liberty*, which occupied the most commanding place at the junction of Fifth Avenue and Broadway, where the "Avenue of the Allies" began. In this colossal group were depicted the four chief allies making a charge led on by a magnificent figure of Liberty. The design was that of Mr. Nelson Greene and the work was conducted under the direction of Mr. J. B. Cohon for the United Cigars Stores Company.

There is something eminently fitting in the choice of Martiny to accomplish this work. Martiny is a native of Al-



The Call to Arms, France, September 6, 1914, by J. O. Davidson
Detail from an imposing figure to be erected upon the battle field of the Marne

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sace-Lorraine, born when those tragic provinces were French territory. The Allies are depicted in infantry uniforms true to fact. Indeed all the models who posed for the work were men who have been in service at the front and their uniforms had actually been worn in battle. This Victory is unique in this, that in lieu of the conventional palm branch, she bears a sword. It is hoped that this highly decorative work may be executed in bronze and be placed where it now stands as a permanent piece of municipal sculpture.

The feeling of gratitude which is felt by the Allies toward America has found expression in a great many ways. Louis F. Ragot, a French artist residing in New York, designed a beautiful piece which he dedicated to Mrs. Edmund L. Baylies, Chairman of the Association for the Training of Maimed Soldiers of France. Mr. Ragot has portrayed Columbia aiding a one-armed soldier. Upon her Frigian cap she wears the star of hope. In the remaining hand of the soldier she has placed the caduceus, emblem of commerce. Although only a sketch, it is a very attractive piece of work and it has proved effective in stimulating sentiment favorable to that philanthropic activity.

The Gorham Company has placed on exhibition three interesting bronze figures depicting soldiers of the present war. They are the work of G. Coldie, an English artist who has seen service the front. They are carefully modeled representations of English, Scotch and French soldiers. Interest in such works must increase with the years when the uniforms now so familiar have acquired a greater historic value.

Among the most striking war-inspired sculptural sketches which we have yet seen, is a piece which the artist has ironically called *Kultur*. It is the

work of a young Danish-American sculptor, George Lober. In this study, Mr. Lober has depicted a brutal figure in the helmet of a German soldier, armed with a huge broadsword. Before him lies the limp figure of a mutilated young woman over which he steps. In the left hand this monster in human shape grasps the tender body of a very young child.

There is in the bestial appearance of the man, in his tremendous muscular development, and in the brutal expression of his fiendish visage, a ghastly realism which fairly stuns the beholder. All these characteristics are emphasized by the treacherous weapon with which the inhuman being is about to despatch the helpless babe. *This is KULTUR.* Oh, the irony of it!

"Horrible" does someone exclaim? Horrible, yes, of course it is inexpressibly horrible. But does it not fitly depict what the infernal Hun has been doing in the devastated lands of France and Flanders? Does it not equally represent what has been instigated by the Imperial German Government in Armenia and The Levant?

Of course such works as this are not designed for permanence. They are rather like the cartoon and the poster which they greatly resemble, to be regarded as a striking way of bringing before the world the awful horrors of this world war. They accomplish this in a very real way. They are the ministers of a very helpful propaganda on the side of right and justice. Thus Mr. Lober and many other artists have been doing a real bit in helping to mold public opinion in America.

A visit to the studio of Jo. Davidson was rewarded with two works directly inspired by the present war. The first of these is a relief which depicts the *Flight from Belgium*. There is an



I Libertori, by C. S. Pietro

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added interest to this work when it is known that the modeling was done by the artist while he was in Belgium at the outbreak of the war. It portrays what was seen there by him.

The other work, designed to be placed on the Battle Field of the Marne, is a gigantic figure with uplifted hands and face, moving forward with a powerful stride. It has been called: *The Call to Arms*, France, September 6, 1914.

Through the courtesy of the sculptor, we are permitted to present a fragment of this remarkable work here. It is powerfully executed. The position of the arms, the clutch of the hands, the pose of the head, and the splendidly modeled neck are eloquent to a degree. It is the reincarnation of the spirit which freed France from the tyranny of kings. It strongly suggests the famous figure of Bellona on the Arc de Triumphe in Paris.

We venture to prophesy that the war will bring forth a brood of works in which there shall be found such charming themes as the historic friendship which has obtained between America and France, the transcendent love-labors of the Red Cross, that gentle army of mercy, and the triumph of democratic ideas and ideals throughout the world. This war is the greatest of conflicts. It has already brought forward some of the most conspicuous examples of heroism, some of the tenderest exhibitions of human love and devotion. These are the themes most worthy of portrayal by every form of artistic activity. Indeed it has been the pleasure of the writer to have been admitted into the confidence of several artists who are already engaged upon works of just this sort.

The Apotheosis of Democracy is the title given to a sketch seen in the studio of Charles H. Niehaus. It is designed

as a colossal equestrian statue suggestive of the well-known Saint Louis by the same artist. Democracy is represented as a beautiful female figure, nude save for breast-plates and sandals. She bears a sword and a standard aloft. The trappings are composed of patriotic insignia. The horse is advancing along an upward rocky slope. Beneath his hoofs lie battered crowns and scepters, the emblems of royalty. There is fine symbolism in all this. The road to liberty is not smooth or easy of ascent. It is a steep hill to climb and plenty of obstacles beset the way. Works of such a character cannot fail to be a source of patriotic inspiration to all who behold them. They symbolize great and lofty ideals and they offer something concrete about which all true patriots in these momentous times can rally.

Another impressive creation by the same sculptor represents the *Planting of the Standard of Liberty* upon the *Altar of the Nation*. This is a most imposing conception which, if carried to completion, will require the labor of a large number of artists. A conspicuous location in the national capital is the fittest place for such a work. So located it would at once take rank with the most imposing works of its kind.

Pax Victrix was designed by Frederick Macmonnies for erection before the Peace Palace at The Hague. That was when the sculptor was a believer in the now exploded theory that peace can be maintained by a lot of diplomats around the council table. It was not therefore directly inspired by the war, but it was conceived so shortly before that event, as to make it not out of place here.

In *Pax Victrix* there is a beautiful female figure in clinging draperies, arresting the hand of a fierce Roman



The Apotheosis of Democracy, by Charles H. Niehaus

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soldier just as he is about to despatch his prostrate foe. All the horrors of war are here suggested in the pose of these extraordinary figures. The fallen soldier grasps the ankle of his conqueror in the vain attempt to prevent him from his purpose. The uplifted heel of the victor betokens the fierce indomitable hate which war inspires. But the whole work is dominated by the sweet compelling power of Peace. It is a beautiful story portrayed with dramatic power equal to the best sculptural art of its gifted author. For poetical conception, for beauty of composition, for delicacy of modeling, and for masterly technique, Pax Victrix well deserves to be ranked with the best known works of Macmonnies,—with Nathan Hale, and the greatest of Bacchantes. The ornate beauty of the pedestal strongly reminds one of the works of Cellini and Donatello. If there is any fault to be found with it, it is due to the fact that it so strongly suggests mediaeval Italian style of craftsmanship.

Russian Democracy is a recent work of Victor Brenner. In it the artist has portrayed a rugged figure full of action at whose feet the shackles of slavery have been thrown. There is something of the untamed in this production, something of the spirit typifying the great struggling land where liberty is undergoing its travail at the present time. The native strength and energy of Russia,—its resources and intellectual possibilities for advancement, are seen in the face which is looking upward and the giant muscular development of the figure and its powerful forward stride.

Quite apart from all other works which sculpture has offered as inspired by the war is the stupendous creation of Carl E. Tefft. This is the concep-

tion of a great tomb. The war will create a demand for tombs of the most imposing sort. The artist has taken for his theme *The Lord's Prayer*. So far as we know no other sculptor has ever attempted to execute a work on this subject. The tomb is designed on the same plan and in the same proportions as the Parthenon but it is, of course, on a very reduced scale. The frieze and pediment are richly embellished with sculptures representing the Lord's Prayer, two hundred eighty figures being employed in the work. The Prayer is divided into four portions which are the four faces of the building. Two of these figures are herewith submitted. They are done in the antique style appropriate to the theme which it represents. No one can realize the amount of labor and thought required to perform such a task. To illustrate: the theme, "Bread" presents an epitome of food, tilling the soil, sowing reaping, threshing, grinding, preparation for the table, and eating. The like may be said of the depicting of the theme, "Trespases" in which every kind of trespass has been delineated. It is the most comprehensive work yet conceived among war sculptures. It is unique beyond anything yet accomplished in America. What could be more fitting than a great mausoleum erected as an international memorial to those who fought and sacrificed their lives in this the supreme cause of humanity?

There have also been executed by Mr. Tefft many of the separate incidents from these unique studies in such rare mediums as turquoise, amethyst, ivory, silver and other metals. These are adapted for decorative purposes and some of them have been employed in settings for jewelry. The illustrations which are herewith presented do



(Obverse Side)

French-British Commemorative Medal
By D. C. French



(Reverse Side)

French-British Commemorative Medal
By E. B. Longman

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not give adequate ideas of the work when seen in its entirety.

COMMEMORATIVE MEDALS

Reference has been made to the influence which the war will exert on artistic endeavor particularly in the direction of the creation of medals. The German Government has already caused a very large number of such works to be executed. Some of them like the one designed to celebrate the Teuton Victory (?) of the Marne, appear to have struck in anticipation of events which did not happen exactly as expected.

In France many beautiful medals have been struck. Even as regards the execution of simple brass souvenirs designed for distribution at fairs and bazaars where funds are being raised, there is a characteristic exhibition of the highly artistic craftsmanship such as France alone is able to produce.

In America the chief medals hitherto created due to the inspiration of the war, are the *Valor Medal* by Allen G. Newman and the *French-British Commemorative Medal* by Daniel Chester French and Evelyn B. Longman. Pictures of these medals are furnished with this article.

The visit of the French and British Commission was commemorated by a medal the obverse being the work of Daniel Chester French and the reverse by Miss Longman. On the obverse, in low relief, is represented the symbolized head of Victory, crowned with a trench-helmet. To this is bound a sprig of oak, a lily and a cluster of pine needles as emblems of England, France and the United States. The inscription reads "To commemorate the Visit to New York of the French

and British War Commissions, 1917." The artist's signature is placed inconspicuously on the shoulder band. The reverse, by Miss Longman, depicts a group of three figures, the inspiration of France personified by Joan of Arc, and the Chivalry of England in the guise of a mediaeval knight, both clad in full armor, soliciting the aid of America. Five of these medals in gold were struck for presentation to M. Rene Viviani, Marshall Joffre, of the French Commission to the Right Honorable Arthur James Balfour and Lieutenant-General G. T. Bridges, of the British Commission, and to the late Hon. John Purroy Mitchel, former mayor of New York City.

Paulanship in his characteristic unique style has executed several medals relating to the war. Probably the most striking of the works is his *Kultur Medal* which bears upon the obverse side the brutal visage of the Kaiser crowned with a helmet, flanked by a bayonet, and having the neck encircled with a "Rosary" of human skulls from which there is suspended an iron cross. The reverse side presents a soldier carrying off a helpless female and bears the legend, "Kultur in Belgium, Murder, Pillage."

Paulanship is one of many sculptors who have forsaken the quiet seclusion of his studio for the turmoil of the battlefield. Solon Borglum, Charles Rumsey and several others among the younger sculptors have also gone to the front to enter into active service. That they will return to America filled with new and great ideas is to be expected. The experiences which they are likely to undergo "Over There" cannot fail to exercise a potent influence over all their future works in sculpture.

Brooklyn, New York.



Fig. 1. Raphael. *Sposalizio*, Milan. Brera Gallery.

"SPACE COMPOSITION" IN ARCHITECTURE

A. KINGSLEY PORTER

EDWARD MACDOWELL some years ago enunciated as a principle the essential unity of the arts. His mind, to a tragic extent in advance of his age, grasped the deep truth that architecture, painting, sculpture, music and literature each have vital need of the support of the others, that each when divorced from its fellows suffers irretrievable loss. The Gothic cathedral offers a perfect example of all the arts co-operating in the same master-work. MacDowell's own compositions are a fine instance of music raised by literature to poetic content. The history of the Italian Renaissance proclaims in trumpet tones that only an architect can be a sculptor, that only a sculptor can be a painter, that only a painter can be an architect, and that only a poet can be any of the three. He who runs may read that in modern America the buildings of Mr. Charles A. Platt, who is the only American architect to have attained distinction also in pictorial art, are for that very reason of exceptional merit; and that those of Mr. Cram reflect an intellectuality and mental power gained in the stern school of literature. Indeed, it is the separation of the arts that has been the undoing of the arts. The damning qualities in the American artistic output during the XX century have been superficiality and lack of depth, characteristics well-nigh inevitable in artists who know only one narrow field which they approach from an exclusively technical standpoint.

It appears, in fact, that the lesson taught by Lessing has been carried to absurd exaggeration. If it be true that the arts are not as certain poetasters and inferior painters of the XVIII century

supposed, identical, and that there exists a fundamental difference between the technique of painting and that of literature, it is equally certain that they are still all subject to certain general laws of aesthetics, and that each has much to teach the others. There are notably several principles known to pictorial art which architects have not done wisely to ignore;* and among these none is more important than that of space composition.

The public has long been accustomed to feel instinctively in pictorial art what has recently been defined by Mr. Berenson under this term. It is really nothing else than the third dimension in landscape, that is to say the illusion of depth and distance. The drawing of the eye inward into the background produces a curious psychological impression. Every one has experienced something of the sort in the presence of mountain views. The distant landscape present before our eyes, the contours of hill and plain melting into the soft haze of the horizon, induce through some mental workings for which psychologists have never adequately accounted, a mood of introspection and often-times of religious exaltation. The rock of Perugia rung from the unwilling pen of the atheist Carducci the rapturous *Canto d' Amore*. I suppose no one has ever stood on a mountain top or in the presence of a particularly beautiful landscape without a similar emotion. Since the time of the Renaissance painters have constantly been taking advantage of the psychological effect of space composition for their own pur-

*Limits of space necessitate deferring the discussion of others, such as illustration, to a subsequent paper.

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Fig. 2. Mount Vernon, Virginia, from the Entrance Court

poses. Sassetta's masterpiece gains no little of its seraphic quality from the transcendently beautiful landscape, accompanying the exalted theme of the foreground with deep and solemn chords. The insincere Perugino learned the trick of space composition and through it was enabled to turn out pictures which despite their shortcomings possess irresistible emotional power. Modern landscape painters have constantly striven for, and very frequently attained, effects in space composition. To it is in great part due the popularity of Raphael's paintings. In the Milan *Sposalizio* (Fig. 1) for example, the picture gains inestimably from the illusion of depth in the landscape, from the leading of the eye

onward and onward to the temple in the middle ground, through the open doors and on to the infinitely distant landscape beyond.

Now this quality of space composition is applicable not only to painting but to architecture as well.

Space composition in architecture is of course somewhat different from space composition in painting. Very occasionally the effects produced are identical. If, for example, one turns from Raphael's *Sposalizio* with its open-doored temple and glimpse of landscape beyond to Mount Vernon (Fig. 2) one finds in an actual building use made of the same effect of landscape. The emotional and almost religious mood which Mount Vernon has such strong power to evoke,



Fig. 3. Nîmes, The Maison Carrée

comes, I believe, in no slight measure from the serenity of the environment* The modern guardians of the monument with an appreciation for beauty as precious as it is rare, have grasped the spirit of solemnity and restfulness which the architecture so potently breathes, and have heightened it by the singular tact of their management. It is good for our pride in artistic America that the exemplary preservation of this lovely

*Another source of aesthetic charm at Mount Vernon is to be found in the asymmetries. These may be in part, though not wholly, due to the fact that the two ends were added subsequently to the construction of the original building, which comprised only the centre section. The spacing of the openings is entirely irregular. The windows to the right of the central doorway are placed much farther away than those to the left. The sun-dial is not precisely aligned with the doorways. There thus results a vibration of rhythm that is of peculiar beauty.

monument should be at hand to compensate for the failure of so much in the modern city of Washington.

It is, however, only rarely that architecture can make precisely this use of landscape. More often it is able to subordinate itself so as to form an artistic whole with its environment. Until the modern age hardly an opportunity to produce such an effect was neglected. The sensitiveness of architects to landscape in the olden times is witnessed by Segesta, S. Giulio on the Lago d'Orta, Villa d'Este, Tivoli (Fig. 6), Mont-St.-Michel, Chenonceaux, and countless other examples erected during the three millenia which preceded the XIX century. It is only during the last hundred years that architects have lost feeling for



Fig. 4. Athens, Parthenon, and east columns of Propylæa.

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the beauty of Nature and have built edifices that far from enhancing too often mar the surroundings among which they are placed. During this same century, painters and poets have shown themselves peculiarly sensitive to the beauty of landscape. Had architecture not been quarantined from the other arts, we should doubtless have avoided the distressing dissonance with environment of much modern building.

Even when placed not in a natural landscape but in a town, architecture may be in harmony with its environment. The cathedral of Amiens for example belongs with the city nestled about it as intimately as does a mother hen with her brood. If architects would look even a little with the eyes of painters we certainly should be spared the eclectic and discordant buildings which deprive modern cities of pictorial charm.

All this, however, is aside from what I should term strictly space composition in architecture. The architect assuredly should not fail to make his building harmonious with the environment whatever it may be, but he is not always able to depend upon surroundings to supply the emotional effect of the third dimension. He may be forced to place his building where no distant view is possible. He may still be able, however, to obtain the religious and emotional mood of space composition by introducing into his design the element of depth. As in painting, it is not the actual depth so much as the illusion of depth which counts—an excellent instance of what I am sometimes tempted to call the Lamp of Lies. Perugino's paintings, which produce so powerful an effect of the third dimension, are actually flat. The case is analogous in architecture. A building which is actually of no extraordinary depth may

produce great effect if the architect so arranges his design that we look through a number of planes, from one colonnade to another, or through a series of screened or traceried walls.

Like the Egyptians before them, the Greeks had been keenly conscious of the beauty of space composition in architecture. This was indeed a governing principle in the design of the Greek temple. The beauty of the exterior peripteros lies in the ever-changing vistas it affords (Fig. 4). As one walks around the building, one constantly obtains new views from one plane to another. One is continually looking between the lovely columns to other architectural compositions beyond. At the ends these vistas are infinitely enriched. The not infrequent doubling of the colonnade at the ends, the columns in antis of the portico, the pronaos, the great door, the dimly lighted cella beyond with again screens of columns, glimpses of the statue of the goddess, all combined to produce an almost unequalled wealth of space composition. In later temples of the dipteral variety where there were two rows of columns in the peripteros, the effects of space composition must have been even more varied. The interior of the cella was composed on the same general principle. Superimposed orders formed a division into nave and side aisles. Here again, whichever way one turns, one is looking from one plane into another through arcades of columns to the wall beyond.

Whoever has stood on the presence even of a ruined Greek temple is aware of the emotional thrill produced by the space composition. The delight of looking through one beautiful architectonic composition at another never palls. The moving planes combine with each other to produce an infinite number of ever-varied compositions. As one moves



Fig. 5. Rome. Baths of Caracalla

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Fig. 6. Tivoli, Villa d' Este

about one finds from each new point of view increased enjoyment. It is notable that Greek temples are not intended to be seen only from one point. Whether we look at them from the axis in front, from the side, or from the diagonal, the space composition is always beautiful. It follows us as we move. Column slides behind column and emerges again. Effects change and vary and seem to invite us to walk here and there to look at the building from different angles. Greek architecture in this is totally unlike modern architecture which is constructed from a paper point of view. It was built in three dimensions in the stone, not in two dimensions on paper, and the original building is infinitely more beautiful than

any reproduction. It is therefore impossible to find photographs which will entirely convey an impression of the beauty of the space composition in Greek architecture.

The Romans coarsened the delicacy of Greek tri-dimensional effects as they coarsened almost everything which they touched. In a Roman temple, such as, for example, the Maison Carrée at Nîmes (Fig. 3), space composition has been almost totally eliminated. Instead of a peripteros, the walls of the cella are ornamented with engaged columns. Many have instinctively felt that engaged columns are less beautiful than free-standing columns. Engaged columns do not really support the archi-volt as they appear to do. They are

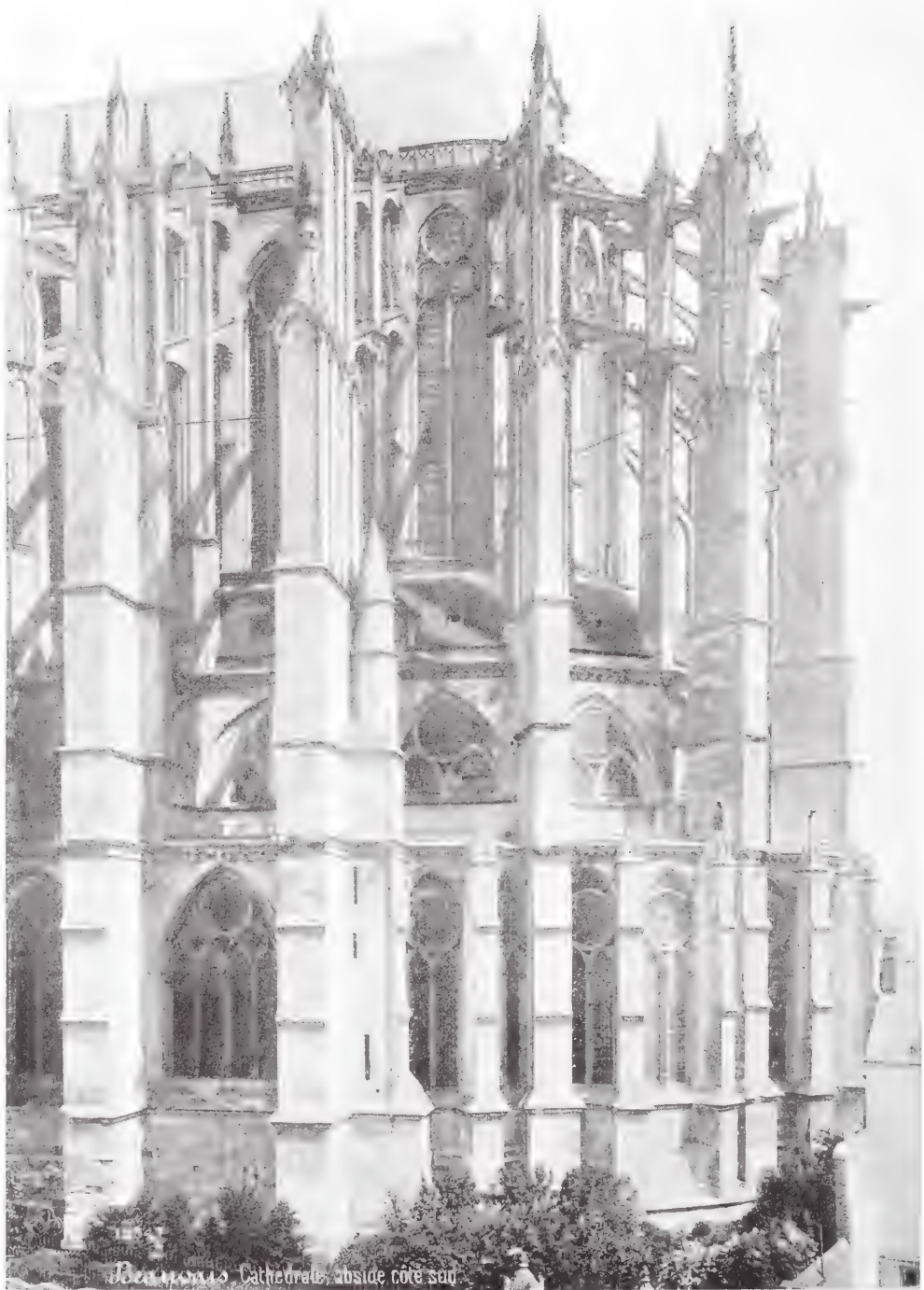


Fig. 7. Beauvais, Cathedral. Exterior of the Apse or Chevet

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Fig. 8. Paris, Notre-Dame Cathedral. The Gothic Chevet

therefore a violation of the Lamp of Truth, and as such have been condemned. However, a little study of the Lamp of Lies—that gospel of the modern architect—would amply demonstrate that illusion, like the misfortunes of our friends, is not necessarily entirely displeasing to us. Modern criticism, after having gagged and strained at the engaged column is on the point of having it thrust down a reluctant throat by the energetic propaganda of the classicists. The throat is however reluctant; and there undoubtedly exists a broad-spread and instinctive feeling that an engaged column has about it something unsatisfactory. I feel convinced that the real reason lies in a sensation of disappointment. The peripteros with free-stand-

ing columns produces space composition. The pseudo-peripteros, with engaged columns, does not. Here are no varying vistas, no seductive glimpses through charmingly spaced openings to a composition beyond. The resultant effect is obvious and broad, totally lacking in the poetry and emotional mood of Greek design. The same banality is produced in the front portico by a similar elimination of space composition. Here it is true the columns stand free, but there is only one row and there is no pronaos nor columns in antis, so that the multiple planes of the Greek temple are much reduced. Even more striking is the baldness of the interior of a Roman temple. The two rows of superimposed orders introduced by the Greeks



Fig. 9. Paris, Notre-Dame Cathedral. Traceried Openings of the Galleries

have been omitted, and the Roman temple is a plain rectangular room generally not too well proportioned, as uninteresting as a cigar-box. It is a curious commentary upon the slight interest of these interiors that so far as I can find not a single one has ever been photographed. They are so commonplace that no one appears to have felt it worth while to make a reproduction.

Where space composition occurs in Roman architecture, one generally finds that it is quite accidentally, and due to the mechanical copying of Greek models rather than to understanding of its artistic effect. From the plans of Roman basilicas one would feel that here was an opportunity for splendid vistas and

cross views. Such buildings are almost like a Greek temple with the cella walls removed, so that the opportunities for, and possible combinations of, picturesque cross views are indefinitely multiplied. The inherent merits of the plan, however, the Romans usually succeeded in neutralizing by one device or another. In the Basilica Julia, for example, Roman arcades with engaged columns are substituted for free-standing columns. Thus the ratio of solids to voids was much increased, considerably limiting the possibility of vistas. Even more important, the beautiful openings formed by a column with entasis, its capital, and a horizontal architrave were supplanted by com-



Fig. 10. Amiens. Triforium of the Cathedral

monplace arches carried on vertical piers. In the Basilica of Constantine the number of piers separating nave and side aisles was so greatly reduced as to deprive the building of almost all effect of space composition and reduce the interior to the banality of a Roman cella.

In only one direction did the Romans develop space composition. In certain of their buildings, noticeably the baths, they evolved the principle of the vista on axis. If, for example, one will take the pains to place one-self exactly in the center of the Baths of Caracalla, one can enjoy a very extended and varied vista in four directions, extending through room after room to the outer

walls of the building. It is true that in real life one very seldom finds oneself in this precise psychological position, and that from any other point the space composition is inferior. In many of the great rooms (Fig. 5) it is as painfully lacking as in the Basilica of Constantine. Only to a very limited extent does it induce one to move about the building, by offering unexpected glimpses here and there of compositions beyond. The Romans constructed paper architecture in contrast to the Greek tri-dimensional building. In a paper plan a Roman building is delightful. It is far more close-knit and coherent than the plan of a Greek temple. In the actual construction, the Greek tem-

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ple attained through its space composition a poetry of content to which the Roman never rose. Inferior, however, as the Roman space composition was, it has been the inspiration of one of the chief elements of beauty in modern design. Revived at the time of the Renaissance, the Roman theory of vistas first produced fruit of exquisite loveliness in the Italian garden. Transplanted thence into actual architecture, it has become an established principle of classic design. The Boston Museum of Fine Arts, for instance, affords an example of its use in modern architecture. Everyone will remember the striking effect of the long, straight galleries. Unfortunately here again the architects have considered the paper design rather than the actual building. The true dimensions of a vista have little to do with its charm. A more poetic effect is produced by looking through several planes, not necessarily widely separated, than by such exaggerated vistas which often have something of the dreariness of a straight railway track disappearing into the distance, or of a telescope without lens.

The mediaeval architects possessed as fine an appreciation of space composition as did the Greeks. It is, perhaps, significant of the two architectures that whereas the Greeks had reserved their choicest effects for the exterior, the Gothic builders lavished them upon the interior. But as the Greeks had also introduced space composition into the interior, so the Gothic builders did not wholly neglect their exteriors. One of the surpassing charms in the façade of Reims was that one could look through the towers to the buttresses beyond (pp. 5-16). It was, however, by means of the flying buttresses that the mediaeval cathedral acquired externally the most beautiful

play of varying planes. Indeed as one moves about the building, one obtains a series of delightful and ever-varied vistas hardly surpassed in architectural art. There is something singularly satisfying in the shape of the openings formed between the struts and the upright portions of the buttresses, and the effect of this framing form is enhanced by the fact that it is set at right angles to the building, so that its shape is ever changed by foreshortening. Especially in the chevet (Fig. 7), where the buttresses are placed at radiating angles and where their form is often enriched by double members, the effect is admirable. A Gothic church, like a Greek temple, is not made to be seen from any one point. It is a conception of reality, not of paper. No reproduction can give an idea of how such a building invites one always to move on to enjoy another and even more beautiful point of view.

It was, however, in the interior of the Gothic church that the French builders showed to the fullest extent their mastery of the use of varied planes. The whole building is composed in three dimensions and with a view to opening up the greatest possible number of cross vistas. Unlike the Roman baths, the Gothic cathedral possesses no single point of especial vantage. An axis there assuredly is, but when one stands upon it, the view is certainly no finer and perhaps hardly as fine as from other points. As one walks about the building, from every spot one looks from planes through planes and into other planes. It is curious to see how the builders developed and enriched these effects. We can trace how, step by step, the old simple semicircular apse of the Romans was enlarged until it became the full flown Gothic chevet. First the side aisle was extended around the apse

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to form an ambulatory, then a crown of radiating chapels was added. To increase the richness of effect, the side aisle of the ambulatory was invariably doubled, even in cathedrals where the nave has only single aisles. The Gothic chevet is a masterpiece of design (Fig. 8). The mind of man has perhaps never conceived of a richer or more overwhelming combination of cross vistas. The variations in angle, the bending planes of the side aisles and chapels, offer an inexhaustible variety of space composition. This design of overpowering emotional effect is fittingly reserved for the sanctuary. Almost more than the pointed arches, the aspiring proportions, or the sheer height of the nave, space composition contributes to produce in the mediaeval church that effect of other-worldliness, the feeling that we are in a region which (as Suger expressed it in the XII century) if not Heaven is neither wholly of this world. In comparison with the French chevet the square east ends of English cathedrals seem commonplace and unimaginative. Not even multiple transepts can compensate for such a loss.

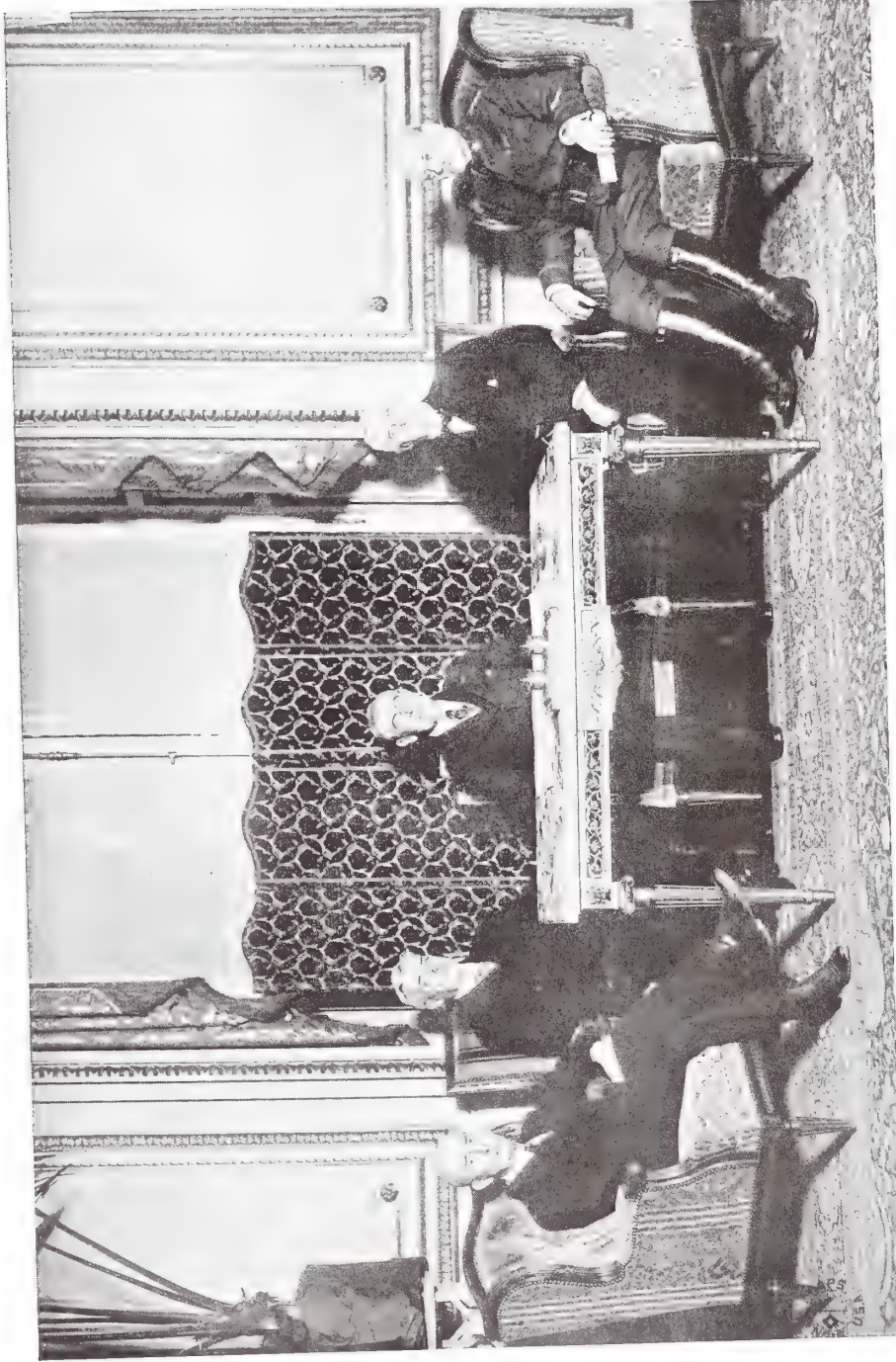
The French Gothic builders did not confine space composition to the chevet. The three aisles of the nave were rich in such effects, even if pitched in a lower key. They were, however, seldom suffered to stand without development. Chapels were almost invariably added, and at Paris and Bourges the side aisles are doubled. Neither words nor photographs can convey an impression of the beauty of space composition in such structures. At Bourges, which is the finest of all the cathedrals in this respect, the inner aisles are higher than the outer, the section being given a pyramidal form. Additional richness and variety are thus secured. A similar disposition, with equally happy results,

is adopted in the chevets of Le Mans and Beauvais. In the cathedrals of the XII century, the delicately traceried openings of the galleries afford glimpses into mysterious depths beyond (Fig. 9).

The tracery of the triforium (Fig. 10) is not engaged against the walls but is allowed to stand free, so that the vistas varies as one moves about the building. In Normandy similar effects were introduced in the clerestory. In the very primitive abbey of Bernay there is a sort of a screen wall in the clerestory presaging the developed clerestories of later times in which free-standing tracery is placed inside that of the window. Thus one looks through tracery of one design at tracery of another design, and the two combine to form a pattern of entrancing loveliness which varies from every angle of vision. The mediaeval cloister depends for its charm upon the delight of looking out through the patterns formed by tracery at another composition.

Indeed, when one has once become aware of the existence of space composition in architecture, one finds it in buildings of all styles and periods. The conviction is borne home that it is the source from which is derived perhaps the keenest pleasure in architecture. When present in modern buildings (as it constantly is) it appears to be accidental or instinctive; at least I can find no indication that any modern architect has consciously utilized its emotional possibilities. In Greek, and mediaeval architecture, however, it is used with a skill which suggests that the builders were entirely cognizant of the aesthetic chord they were touching, and played upon this vital principle of architectural composition with the sure touch of the virtuoso.

Yale University.



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First Photograph of the American Peace Delegates in the Hotel Crillon in Paris

The first photograph of the American Peace Mission in session to discuss America's terms of peace. This flashlight photo was taken in the Hotel Crillon, Paris, where the delegates, with the exception of President Wilson, are stopping. Left to right are Colonel E. M. House; Robert Lansing; President Wilson; Henry White and General Tasker H. Bliss. Secretary Lansing and Mr. White are Vice Presidents of the Washington Society of the Archaeological Institute.

VERSAILLES, THE SCENE OF THE PEACE DRAMA

MITCHELL CARROLL AND HELEN WRIGHT

VERSAILLES, where the most historic meeting the world has ever known—the final act of the Peace Conference—will doubtless take place, is about eleven miles to the southeast of Paris, and is one of the most regularly laid out towns of Europe. It is a town of avenues and squares, both being lined with elm trees.

Versailles owes its origin to Lewis XIV, the Grand Monarque, who commissioned the architect, Mansart, to transform the hunting box of his father, Louis XIII, at Versailles, into a magnificent palace, and to turn the fine grounds into an extensive park. The place when finished is said to have cost the King one hundred millions of the "livre" or franc of the time, worth more than twice the franc of today.

In 1682 Versailles become the regular abode of the Court and since that time has been intimately associated with the history of the reigns of the three sovereigns, Louis XIV, (1638–1715), Louis XV (1710–1774) and Louis XVI (1754–1793), who by his tragic end atoned for the errors of his royal house.

Of the famous women whose names are indissolubly linked with the palace are the blonde and beautiful Madame de Montespan; the pious and retiring Madame de Maintenon, who induced the aged Louis XIV to repeal the Edict of Nantes, and for whom the Grand Trianon was built; the vain and frivolous Madame de Pompadour, and the dissolute and handsome Madame du Barry, the two favorites of Louis XV. Each of these, in turn, held her court at Versailles and their portraits may be studied in the royal galleries. Marie Antoinette was the last of the famous

women who presided at Versailles, and memories of her graceful, youthful image linger in the palace and abound in the chambers of Petit Trianon.

The beautiful park should be seen in summer when the woods are in their full beauty and the parterre below the broad terrace blazes with flowers; when the fountains play in their spacious basins the spectacle is unique.

Beyond the flower beds and fountains is the Grand Canal, shaped like a cross. Here in the eighteenth century, a fleet of miniature craft used to lie moored in readiness for the gay water picnics of the Court. The park was laid out by Le Notre on the geometrical formal lines of his school of landscape gardening, such as you may see on a small scale at the Luxemburg Gardens. Here and there you will come upon avenues which are green enclosures adorned sometimes with Greek columns, and sometimes with groups of statuary. Sculptures indeed are everywhere—some of which are copies of classic figures and some originals—but all are seen to the greatest advantage in their wonderful surroundings.

Approaching the chateau from the town, the great façade is seen behind the high iron gates across a triple court yard. In the middle of the immense Cour d'Honneur stands a bronze equestrian statue of Louis XIV. Beyond the Cour d'Honneur is the Cour Royale. Further on to the right is the Cour de Marbre, so called from its pavement. Here the King and his Court used to sit in the summer evenings, and it was on this spot that in 1779 the fierce and turbulent Paris mob shrieked for bread and demanded the instant return of



Chateau of Versailles and the Orangerie

Chateau of Versailles and the Orangerie, taken from the "Stairway of the Hundred Steps". This wing was built from 1678-1681 by the architect J. Hardouin-Mansart who continued in the long façade the same decorative plan used in the central building. Trophies in the arches of the windows, masques and statues of the same form and proportion. Beside statues from the antique, many of the figures are of women, divinities, muses, allegories of the sciences and virtues. The Orangerie is a long deep gallery like the nave of a cathedral lighted by large central windows. The King was very fond of orange-trees, he lined the allées and groves of his garden with them and they stood in tubs of silver in his "Galerie des Glaces", and in the state apartments.

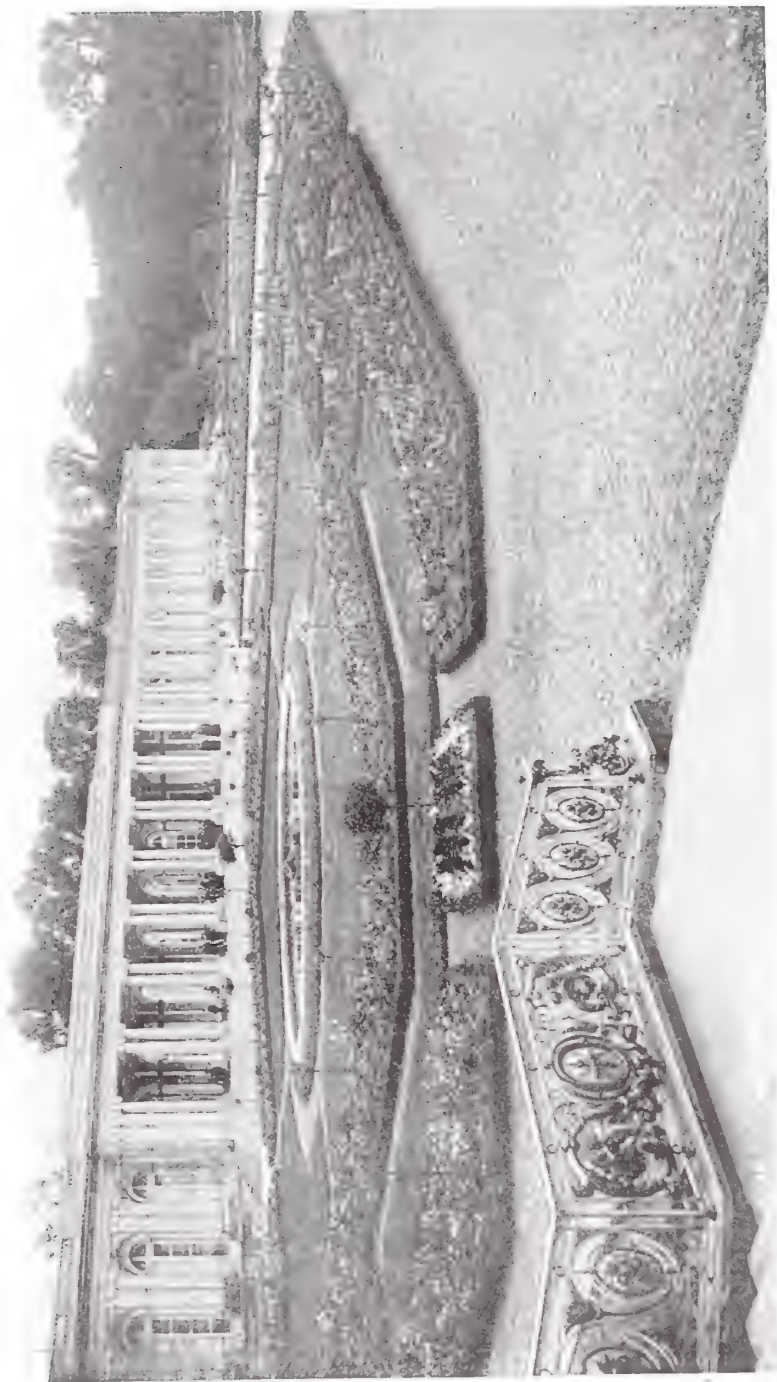


Chateau of Versailles—Chapel

The Chapel was designed by Mansart, and decorated under the direction of Robert de Cotte in 1699-1710. It is a complete example of the evolution in architecture and ornamental French style between the years 1690 and 1710.

Above the marble arcades at either side of the nave rise the lofty white Corinthian Columns which support the roof. Between the bases of the columns runs a gilded balustrade, and the arcades are covered with sculptured bas-reliefs.

Large paintings on the ceiling in gorgeous coloring, represent the Descent of the Holy Ghost, God, in Glory and the Resurrection, the work of Jouvenet, Coppel and Delafosse.



Versailles—The Grand Trianon

The Grand Trianon was built in 1687 by Louis XIV for Madame de Maintenon, from plans by Mansart. It is of marble and built in the Italian style, one story in height, surrounded by a balustrade which in the time of Louis XIV was adorned with statues and vases. From the terrace two splendid stone staircases descend to the Grand Canal and the gardens where many of the brilliant fêtes were given. Napoleon had the Grand Trianon refurnished and spent some time there, retiring to its solitude Dec. 16, 1809, the day of his divorce from Josephine. In 1810 he came there with Marie-Louise. In 1815 the Allies took possession of the Trianon and in 1818 the Duke of Wellington was received by Louis XVIII with whom he dined. Charles X flying from Paris July 31, 1830 took refuge in the Grand Trianon with the Duchess du Berry.

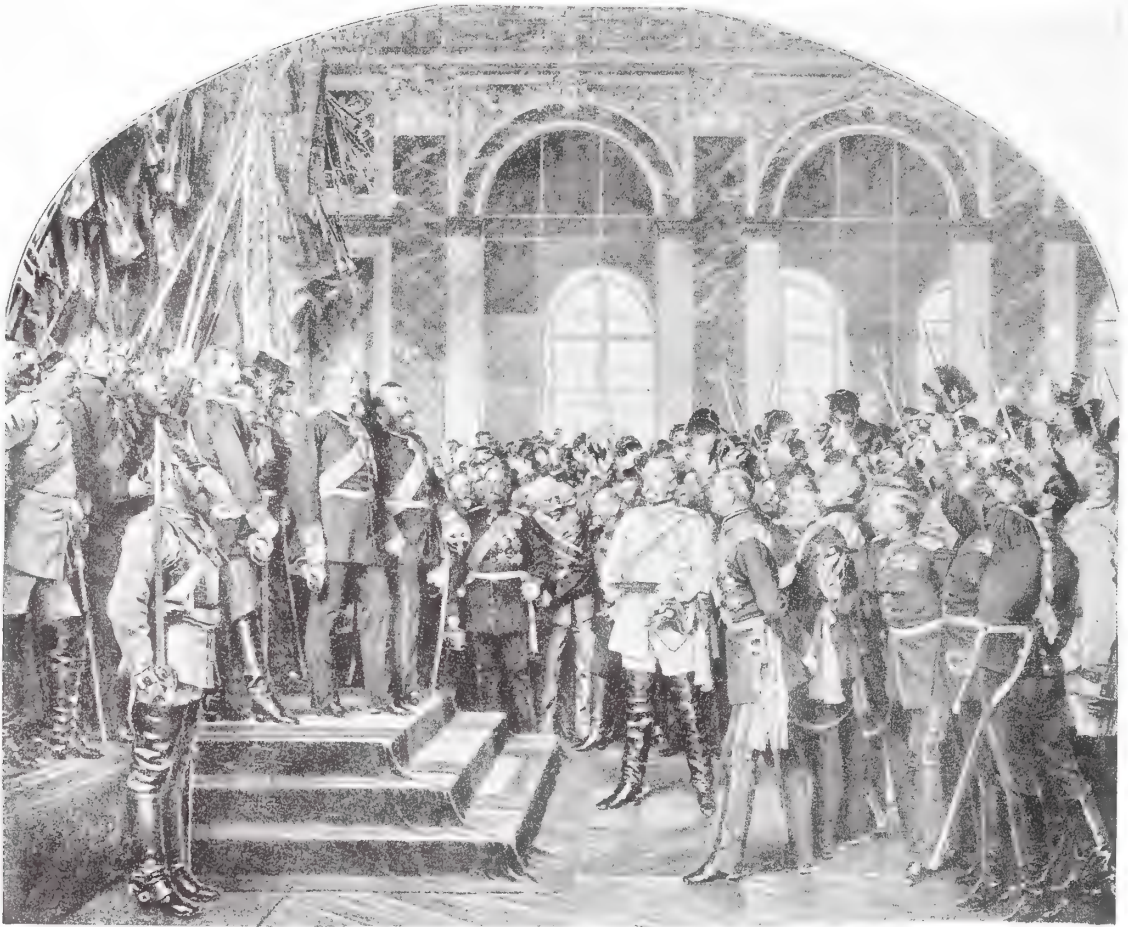


Versailles—The Petit Trianon

Le Petit Trianon, view of the façade upon the garden, was built by Louis XV in 1766 from plans by Gabriel for Mme. de Pompadour. Mme. du Barry replaced Mme. de Pompadour after the latter's death in 1664. When Louis XVI became King he gave the two Trianons to Marie-Antoinette. The Petit Trianon was her favorite residence and is closely associated with her memory.

At the time of the Revolution, the Petit Trianon was entirely denuded of furniture, part was sold, and the best was reserved for the Museum of the Louvre.

It is a graceful neo-classical villa, two stories over a basement and tetrastyle Corinthian porticos. The "Swiss Village," the "Dairy" and the "Temple of Love," still stand in the Park.



From the painting by Anton von Werner

The Proclamation of the German Empire.

The most triumphant day in the history of the Hohenzollerns (January 18, 1871), when William I of Prussia was proclaimed German Emperor in the Hall of Mirrors (see cover) of the historic palace of the French Kings at Versailles.

the sovereign to his capitol, where the failure of the summer crops had sent bread up to famine prices.

The principal façade of the palace faces the garden and park. It has a total length of nearly a quarter of a mile.

After the downfall of the monarchy, the Directory proposed to cut up Versailles into small building lots, but happily this project was not carried out. Napoleon spent seven million francs on the buildings and parks, restoring their

pristine beauty. Louis Philippe did even more, turning the palace into a Museum which should perpetuate the memory of all the glories of France from the earliest times down to his own day.

During the Franco-Prussian War of 1870, the Prussian army established its headquarters at Versailles, taking every precaution to preserve the superb building from damage. It was here that King William was proclaimed German Emperor, January 18, 1871. For the next three years the Chamber of

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Deputies held their sittings in its Sculpture Gallery. From 1871-1879 the National Assembly first and afterward the Senate met in the theatre of the palace of Versailles.

Three important treaties were signed at Versailles: 1. The treaty of Genoa, obtained by the Doge who came in person to Versailles to entreat Louis XIV to spare his city, which was being bombarded by the French fleet. 2. The Treaty of 1756 with Austria, brought about by a letter from Maria Theresa to Madame de Pompadour. 3. The Treaty of 1783 which conceded the independence of the United States of America.

The various rooms and apartments of the palace are filled with paintings, sculptures and bas-reliefs suggesting historical associations with the picturesque seventeenth and eighteenth centuries. The Chapel first attracts attention with its wonderful ceiling and decorations, beyond which are the long gallery called the Gallery of the History of France and the Gallery of Tombs, with its casts of celebrated monuments. The most celebrated apartment of the palace is the magnificent Hall of Mirrors (see cover) where seventeen windows command an entrancing view of the gardens. Opposite each window is an enormous mirror reflecting the splendors of the stately room. This is the great assembly hall in which events of state are held, and will doubtless be used for the final ceremonies of the peace conference. The room is 242 feet long and 33 feet wide and measures 43

feet from floor to ceiling. In this room King William was in 1871 crowned German Emperor, and the scene of France's humiliation will now be the scene of her triumph, and of Germany's ignominy and defeat.

The Grand Trianon bears resemblance to an Italian palace and consists of but one story. It was built by order of Louis XIV as the residence of Madame de Maintenon and was a favorite abode of Napoleon and Josephine. This also has its Hall of Mirrors and abounds in works of art.

The Petit Trianon was built by Louis XV for Madame du Barry. Marie Antoinette occupied it as her residence and she and the ladies of her Court played at shepherdesses and dairy maids in its gaily decorated rooms.

As the representatives of twentieth century democracy invade the precincts of the old French monarchy the ghosts of gallant gentlemen and powdered ladies of bygone ages will doubtless look down upon them and reflect on the vicissitudes of human fortune. *Sic transit Gloria Mundi.*

Just as the tragic events of 1870 brought about the end of French imperialism and ushered in the glorious half-century of French democracy culminating in her victories in the recent war, and her preëminence at the peace table, may not the collapse of German materialism and the downfall of the Hohenzollerns in 1918, presage the dawn of a new era in Germany, in which the ideals of democracy will prevail?



Home of the Arts Club of Washington

CURRENT NOTES AND NEWS

Home of the Arts Club of Washington

AN OLD mansion, 2017 I Street, second only in historic interest to the Octagon, is now the permanent home of the Arts Club of Washington, having been occupied by the Club since its organization and purchased during the year just past. As the Octagon is famous for having been occupied by President Madison after the burning of the White House by the British in August, 1814, so the Arts Club house is associated with the name of President Monroe, who lived here while Secretary of State and later Secretary of War during Madison's term; it was the Executive Mansion for a few months after Monroe's inauguration as fifth president of the United States in March, 1817. Monroe did not take up his residence in the White House until September, 1817, which had been renovated by Hoban and painted a dazzling white after its partial destruction by the British.

Just as the Octagon has become the home of the arts through its purchase by the American Institute of Architects, who have invited The Archaeological Institute of America, The American Federation of Arts and The American Academy in Rome to have their national offices in the building, so this old Monroe mansion, with its many historic traditions, is now dedicated to the Arts and the Muses through its ownership by the Arts Club.

The facade of the house "attracts attention by its unusual width and simple lines, its beautiful lunette-topped doorway with its tiny shuttered sidelights, and its generally hospitable air," and the interior is equally attractive with its spacious rooms, its elaborately decorated mantels and the broad mahogany railed staircase. The furnishings of the house are in keeping with its traditions and its present uses, and the visitor is impressed with his artistic surroundings. During the summer months the garden is used for dinners and dramatic entertainments and plans are on foot to erect an open air theatre as soon as funds permit.

The Arts Club, with nearly five hundred members, is now an important factor in the artistic and social life of Washington. Its Club dinners, its Fortnightly Salon, its frequent musicales, exhibitions and entertainments, with its genial atmosphere of hospitality and devotion to the beautiful in all its manifestations, makes membership most desirable.

The Board of Governors have recently voted to send ART AND ARCHAEOLOGY to all new members elected since January 1st, 1919, and after the war tax on club membership is removed, it is hoped the privilege may be extended to all its members.

Proposed Roosevelt Memorial "Museum of History and Arts"

REPRESENTATIVE Hicks of New York has introduced in the House a bill proposing as a memorial to former President Roosevelt, the erection of a "Museum of History and Arts" to cost not more than \$5,000,000. The bill directs that the memorial building should be built on the Mall between Seventh and Tenth Streets, Northwest. It would be of granite, erected by regents of

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the Smithsonian Institution after approval by the National Commission of Fine Arts. The Smithsonian regents would have charge of the building when completed. The proposal has been warmly endorsed by Dr. Walcott, secretary of the Smithsonian Institution.

Such a memorial would contain the vast collections, already in the National Museum, of relics and mementoes. These concern not only celebrated warriors and statesmen and important military incidents, but also scientists and inventors and the epoch-making discoveries and inventions produced by their genius, which have advanced the cause of civilization and added lustre to our national fame. The great collection relating to the world war now being gathered, would also be installed within its walls.

It would house the National Gallery of Art, in the development of which President Roosevelt took an effective and timely interest. The collections of the National Gallery, now approximately \$1,000,000 in value, will rapidly grow, as soon as its adequate installation is insured.

Exhibits relating to arts and industries would be shown. The Museum would serve to stimulate the historian, artist, designer, manufacturer and artisan, and bring to the American people an appreciation of the extent and character of their historical and artistic development and would be a more powerful and practical influence for good than any other form of memorial to Roosevelt.

Washington Post.

The Lincoln Statue for London

READERS of ART AND ARCHAEOLOGY will welcome the final decision regarding the Lincoln statue for London, which has long been a subject of animated and feeling discussion.

The copy of the Saint-Gaudens statue in Lincoln Park, is the one selected to be erected in the Canning enclosure in Westminster.

Dr. Nicholas Murray Butler, who was appointed Chairman of the American Committee, which was composed of Elihu Root, J. P. Morgan, Henry White, and Howard Russell Butler, submitted a report to Mr. Herbert Adams, President of the Academy, in which it was stated by Lord Waredale, who is Executive Chairman of the British Peace Centenary Committee, that the Commission of Works in London, had officially announced that "Saint-Gaudens' statue was the most suitable for erection in the chosen site."

This closes a rather embarrassing and somewhat long and unnecessary contention. The George Grey Barnard figure of Lincoln, a gift to London by Mr. and Mrs. Charles P. Taft, was generally conceded unsuitable. It will doubtless be accepted by some other English city, possible Manchester.

The letter of Mr. Robert Lincoln, son of the President, to President Taft, was an important factor in the final choice. An amusing feature of the communication was his quotation from Mr. Barnard who said that "he had scorned many existing photographs in modelling the President's likeness, preferring to take as a model a man who was born on a farm fifteen miles from where Lincoln was born, about forty years of age, who had been splitting rails all his life."

A curious and somewhat unusual method to approach portraiture, and the

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result was what might have been expected, a grotesque and painful statue, lacking the dignity and greatness due so magnificent a character as our greatest President.

H. W.

The American School in Jerusalem

The Executive Committee of the School of Oriental Studies in Jerusalem took very important action at its meeting in New York in Christmas Week. It decided, with the approval of the Managing Committee to reopen the School in 1919. Prof. William H. Worrell, of Hartford Theological Seminary, was elected Director for 1919-20. Dr. Worrell, who has had extensive acquaintance with the Mohammedan Orient, is a noted linguist and has been occupied in his chair with the training of missionaries in linguistics. The Committee is peculiarly gratified in securing a scholar of such fitness. Also Prof. A. T. Clay, of Yale, the noted Assyriologist and archaeologist, and one of the editors of ART AND ARCHAEOLOGY, will go out as head of the proposed School of Mesopotamian Archaeology and will be attached for part of the time to the School in Jerusalem. It is hoped that these gentlemen will be able to go to their post in the early summer. Their names will draw both students and general attention to the School. In the meantime they will have much to do in settling the legal and practical status of the School, in starting building operations, and in general working out the future of the School, which appears very bright. The Committee at home must now devote itself to raising money for the School so as to set it on an adequate foundation, and they hope to be able to reach the many people who should be interested in Jerusalem and its art and archaeology. It may be of interest to add that Consul O. A. Glazebrook of Jerusalem, who greatly distinguished himself in the representation of his country in that city during the first years of the War, is going back to his post early in 1919. The chairman of the Committee is Prof. James A. Montgomery, 6806 Greene St., Germantown, Philadelphia, and the secretary-treasurer is Prof. George A. Barton, Bryn Mawr, Pa. These gentlemen will be very glad to give any information upon the aims and needs of the School.

Art at the Peace Table

The N. Y. Tribune through and by a long and interesting article by Royal Cortissoz, calls attention to the assets upon which Germany could draw if she were compelled to pay part of her indemnity in works of art, and says editorially: "Rapidly surveying the great galleries at Berlin, Munich and Dresden,—and properly including Vienna,—Mr. Cortissoz estimates the paintings and other treasures available at \$1,000,000,000, asserting that this would be a conservative valuation of the works desirable for distribution among the Allies. Whether the idea of thus reimbursing the world's artistic losses, an idea steadily advocated in the Tribune since the war broke out, be formally adopted at the peace conference or not depends upon the extent to which the powers carry out their purpose of imposing not simply financial reparation but moral punishment. If Germany is truly to be taught to repent, then requisitions upon her art galleries, should come first among the penalties inflicted. It is our own conviction that nothing could be more efficacious if she is to be really disciplined.

American Art News

BOOK CRITIQUES

A Classical Dictionary of Greek and Roman Antiquities, Biography, Geography and Mythology. By H. B. Walters. With 580 illustrations. Cambridge, at the University Press, 1916. New York: G. P. Putnam's Sons. Pp.x+1103. \$6.50.

There are many useful dictionaries of classical antiquities in French, German, Italian and English. The best is that of Daremberg et Saglio which Professor Pottier of the Louvre completed during war times, showing the remarkable power of the French to continue their scientific studies in the midst of most trying circumstances and demonstrating further that the Germans no longer have a monopoly of the best classical dictionaries and encyclopaedias. The present English work is not meant to be exhaustive like the great French volumes but is an excellent abridged treatment of the entire field in a small compass. It covers a very wide range of subjects, is well printed and has many illustrations.

For a book covering such a vast range this dictionary, in spite of error in detail, is very satisfactory and highly to be commended.

D. M. R.

The Philosophy of Painting. A Study of the Development of the Art from Prehistoric to Modern Times. By Dr. Ralcy Husted Bell. New York and London, G. P. Putnam's Sons, 1916. Pp. viii+238. \$1.25.

This is an interesting and brief account of the history of painting from the very earliest times down to the modern age. It is not a catalogue of painting nor is it a history of painting in the usual sense of the word. Many names are omitted and there are no illustrations or bibliography. It is, however, a rather readable history of the different styles and of the philosophical ideas which gave rise to the different schools. Some good theories are put forward as for example that an ugly motif has no birthright and no excuse for being, and that painting should be as careful of the sensible proprieties as is society.

After the introductory chapters on Art, Painting, A Theory of Painting, The Origin of Painting, come chapters on Prehistoric Painting, Early Painting.—1. Egyptian, 2. Etruscan, 3. Greek, The Roman Period, Early Christian Painting, The Gothic, Italian Mas-

ters, Renaissance, Painting in the North, Cis-Rhenish Painting, Painting in France, Painting in Spain, Landscape Painting, Tonalism and Tonalists, Modern Painting, The Secret of Stained Glass, The Secret of the Old Masters, and Ideals.

D. M. R.

Joseph Pennell's Pictures of War Work in America. Reproductions of a series of Munition Works made by him with the permission and authority of the United States Government; with notes and an introduction by the author. Philadelphia and London; J. B. Lippincott, Co., 1918. \$1.50.

Thirty-six free, vigorous drawings; telling us, more forcefully than words or photograph, the story of one phase of the nation's war activities. Neither the artist's introduction, nor the clever notes accompanying each drawing, are needed to tell us that Mr. Pennell is first and foremost interested in the "Wonder of Work." The drawings breathe of work:—the work of great splendid machines—machines of uncanny intelligence, that, though conceived in the brain of man, and directed by his hand, appear to follow no law but that of joy in the doing. There is a directness of execution in these drawings, a vigor of technic, a bigness of conception, a clearness of purpose, and a mastery of composition, which amply justifies our expectations. Mr. Pennell has not lost one ounce of ardour in the pursuit of his theme, nor has he for one moment lost sight of the bigness of the trail he is following: the high standard of craftsmanship is sustained to the end.

Details are superfluous; in their big interpretation of life, movement, strength, relation, mechanism, we do not look for photographic minutiae. No mechanic could build the engines, forge the guns, or turn the shafts by aid of these drawings, yet every man must feel the spirit of the work.

The glory and strength and nobility of mechanical work raised to the highest level, is what Mr. Pennell has given us. Each object breathes, rather than tells us, the part it occupies in the doing of the whole. Unhesitating strokes convey to us the impression of cranes, chains, blocks, gears, and steam-hammers, which a mighty though unseen order is using to lift and move, to forge and turn, to

ART AND ARCHAEOLOGY

build and to create giants which shall crush and pound and force their way to final and complete victory.

E. H. WUERPEL.

The Meaning of Architecture: An Essay in Constructive Criticism. By Irving K. Pond. Boston, Marshall Jones Company, Pp. 226.

As Henry James's "A Little Tour in France" has been called a little tour in Henry James's inside, the work in hand entitled "The Meaning of Architecture" expresses in reality, rather, the meaning of architecture to Mr. Irving K. Pond, or the meaning of Mr. Pond's own architecture. In it we find a thoughtful and idealistic creative artist projecting into the past his own physical and moral reactions, and thus deriving a historical sanction for an essentially modern artistic theory and closely personal application. The underlying theory is an original variant of the physiological aesthetics of Lipps and others, in which the beholder finds in the object a personification of his own muscular tensions, and an abstract symbolization of human ideals such as cooperation, compulsion, aristocracy or democracy. To justify these allegories by the styles of the past requires many sharp wrenches of historical fact, and a simplification of the fulness of phenomena which is often subjective and arbitrary. To concrete criticisms of the work of the present—the empty eclecticism and structural sham of much of it—we may readily agree, without believing that the sole way of salvation lies in the precise direction indicated by Mr. Pond. When it becomes a question of personal creative effort, however, arbitrariness ceases to be a drawback, and there can be no question that Mr. Pond's analyses and symbols have led to novel and interesting results in his own designs, of which the book presents a number which are very suggestive. Drawings in line and color by the author excellently bring out his ideas, and their harmony with the typography lend the book an unusual artistic unity.

F. K.

A History of Ornament. Ancient and Mediaeval. By A. D. F. Hamlin. Pp. XXIV+406. 399 figures and 22 plates. New York: The Century Co., 1916. \$3.00.

This is the first systematic history of ornament in English, treating the various styles which have marked the growth and progress

of decorative art. This volume covers primitive, Egyptian, Assyrian, Phrygian, Persian, Pre-Hellenic, Greek, Etruscan, Roman, Pompeian, Christian, Byzantine, Romanesque, and Gothic ornament, leaving the styles of the Renaissance, of modern times and of the Orient for a second volume. The book is excellent and fulfills its purpose as a practical textbook of the subject, though many subjects such as the early imperial naturalistic reliefs of Rome and the decorative motives in Gothic frescoes are neglected. Professor Hamlin, who is well-known as a great authority on the History of Architecture, has here done for the ornament-forms of by-gone times what historians of architecture have done for architecture. He has given us a very interesting and fairly accurate account of the subject in a limited space at a reasonable price with countless good illustrations, many from his own drawings, and many colored. Anyone who wants to pursue his studies further will be helped by the good bibliographies at the end of the chapters.

D. M. R.

A History of Art. By William Goodyear. New York and Chicago, The A. S. Barnes Company, 1917. Pp. XVII+394.

This is the twenty-second edition as the title page calls it, or the twenty-third edition as the preface calls it, of a history of art by a very well-known scholar and writer, which has proved very useful ever since its first appearance thirty years ago. The book has been revised as to details.

Goodyear's book is as good as any of the reissues of old histories of art and will still prove very useful as a compact and rather fully illustrated history of the whole field of architecture, sculpture, painting, and even music down to modern times. But we need a general history of art written entirely anew with modern illustrations and with thoroughly up-to-date information.

D. M. R.

A Gold Treasure of the Late Roman Period. By Walter Dennison. New York, The Macmillan Co., 1918. With 54 plates and 57 illustrations in the text. \$2.50. (University of Michigan Studies. Humanistic Series. Vol. XII, part II, Pp. 89-175.

This was the last work (published after his death) of Professor Dennison, who had been fellow and later annual professor in the American School at Rome, who was a coun-

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cillor and valued member of the Archaeological Institute and a frequent contributor to its publications. This volume, which contains at the end an In Memoriam and photograph of the author, bears added testimony to his thorough scholarship and breadth of archaeological and classical knowledge and is a real contribution to our meagre acquaintance with the jeweller's art of the late Roman period. The text is accurate and full and the numerous illustrations are beautifully reproduced.

The volume gives a description of thirty-six objects belonging to a gold treasure found in Egypt which came in 1909 into the hands of a well-known antiquary of Cairo. Nine of these objects were purchased by Mr. Freer of Detroit and will ultimately be transferred to the Smithsonian Institution in Washington where they will be placed in the gallery to be erected by Mr. Freer. They consist of two amulets, two earrings, one large and three small medallions, and a portrait statuette of rock-crystal, which is not yet identified. Six other objects are in Berlin; ten others including a pectoral, necklaces, earrings and bracelets were purchased by Mr. Morgan and are now exhibited in the Metropolitan Museum; and six others are in the British Museum. One of the medallions, set in a beautiful frame, has on the obverse the scene of the annunciation, and on the reverse the miracle at the marriage in Cana. Some of the medallions have Greek inscriptions repeating verses of the Bible such as Psalms 91.11; Matth. 1.23. The objects are of interest not only to the Biblical student and the Roman and Byzantine historian and archaeologist but to all lovers of beauty. Sapphires, pearls, emeralds and other jewels ornament the gold and make these objects genuine treasures of Byzantine jewellery.

D. M. R.

James Ward, History and Methods of Ancient and Modern Painting. E. P. Dutton, New York, 1917.

This book, whose rather loose arrangement and random style suggest that it is the outcome of a series of lectures delivered before art school classes, is a readable, though not entirely authoritative, account of the history of painting from ancient Egyptian times to about the close of the fifteenth century, with

a third volume promised on the painting of the sixteenth and seventeenth centuries.

The general aim of the book, in undertaking an account of the history of painting primarily from the point of view of technical procedure, is altogether admirable, for we are getting to recognize more and more that the fundamental factor in the beauty of a painting lies in the justness of relation between the general conception and mode of expression on the one hand, and the technical handling on the other. The technique of fresco painting in the fourteenth and fifteenth centuries for example, is intimately connected with the general decorative aim of the wall paintings; and the abstract treatment in the manner of relief, as well as the general style of composition, is determined in no small degree by the strict and methodical procedure requires in the process of buon fresco. One might wish, however, that the author had kept to this point of view a little more consistently throughout the book, for in many places, in the second volume especially, the book becomes a mere series of brief biographies of the artists mentioned, while, in the first volume, there are several chapters dealing very exclusively, though not exhaustively, with technical matters, one rather long chapter being devoted to a description of the nature and composition of artist's pigments. In connection with the discussion of vehicles and media, it is at the same time rather surprising to find no mention of Laurie's or Berger's investigations concerning the media used by the Van Eycks, with which our author's account is at some variance. On matters of attribution also the author frequently differs from modern authorities, for example, the Coronation of the Virgin, from Città di Castello, which Mr. Berenson attributes in part to Granacci, is shown in an illustration as a work by Filippo Lippi, who must have been dead some years before this work could have been painted.

The book may prove useful, however, for persons who wish to know something about technical processes and the general history of painting, without caring too much for all the contributions of modern criticism and research; and much that is suggestion may be found in the occasional discussions of general principles.

A. P.

ART AND ARCHAEOLOGY

IN 1919

Some Attractive Features of Future Numbers

GREAT CATHEDRALS IN THE WAR ZONE

By Arthur Stanley Riggs

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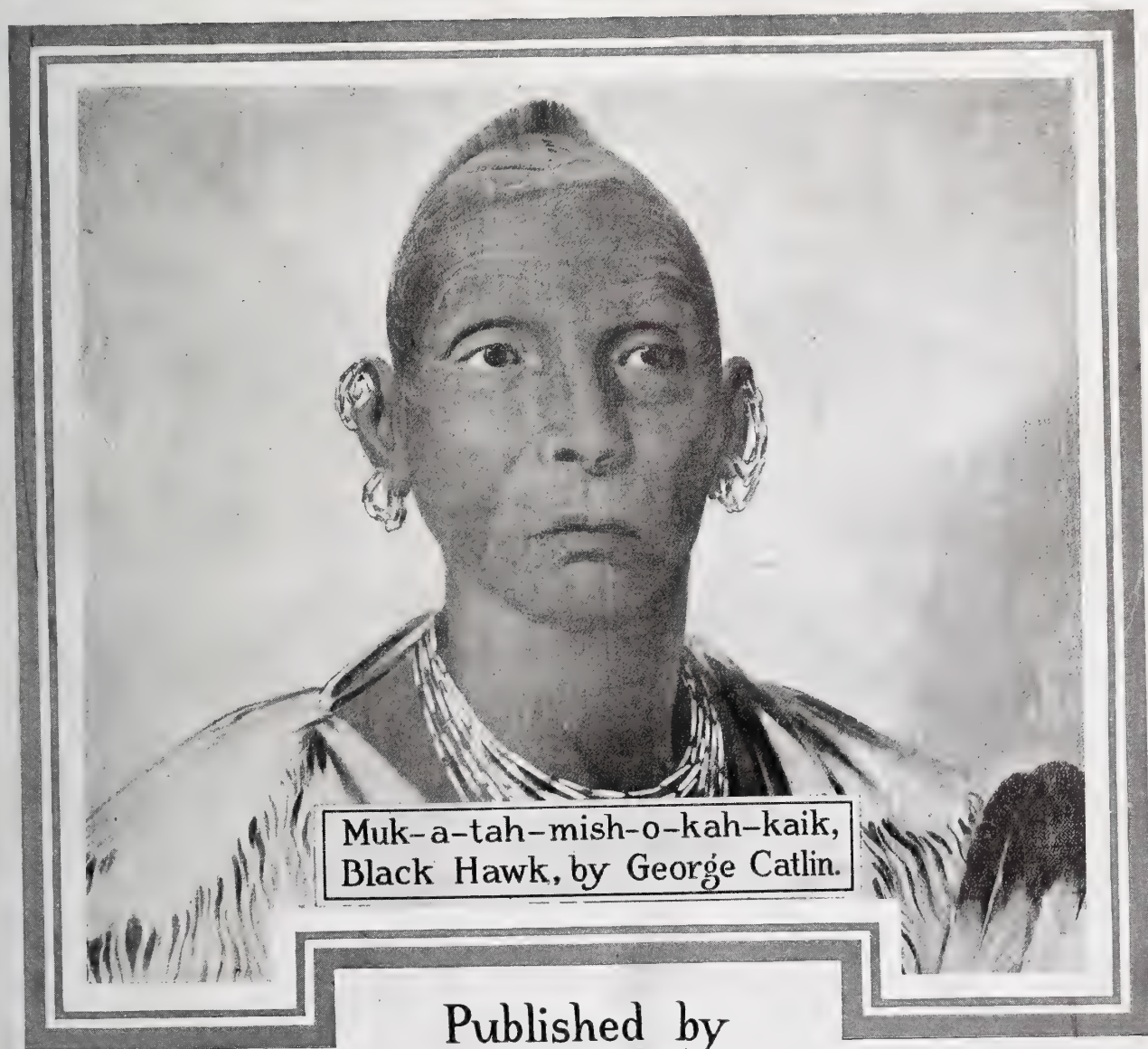
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Black Hawk, by George Catlin.

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Photo by Neudain Freres, Paris

FIG. 1. Laon rises in a vast horseshoe-shaped outcrop from the undulating plain of the Troupee de l'Oise. The town is densely packed together along the almost right-angled, irregular ridges that form the summit of the rock horseshoe, with the Cathedral of Notre Dame at one extremity of the formation, and a military barrack at the other, in what was formerly an important abbey. Between the horns of the rock this deep little valley is much more precipitous than the picture—made from a point below the level of the ridges—seems to indicate. From this point of view the Cathedral assumes more the likeness of a church than when seen at a distance; but it is also easy to recognize its deficiency in towers—seven in the original plans.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VIII

MARCH-APRIL, 1919

NUMBER 2

CATHEDRALS OF THE WAR ZONE IN FRANCE II. NOTRE DAME DE LAÛN

BY ARTHUR STANLEY RIGGS, F.R.G.S.

Author of "France From Sea to Sea," "With Three Armies," etc., etc.

IN dealing with the Gothic spirit and its manifestations, we are handling something far more than architecture in the technical sense. We are dealing with human life and the human spirit in its most vivid and striking moments. The architecture which serves as the illustration of this life, is merely the evidence of how freshened and quickened both the popular imagination and the popular conception of religious faith and duty were during the later Middle Ages. The great churches and cathedrals first, then the magnificent private palaces, municipal halls and structures of other sorts that arose during the period reaching from the latter half of the twelfth century to the early part of the fifteenth, are our index of the character of the France of that epoch, and, in an archaeological sense, are capable of reproducing for us the life with which they are instinct

in all its amazing and suggestive solemnities and its equally remarkable buffooneries and crudeness.

The Cathedral of Notre Dame de Laôn is an extraordinary and forcible example. In this one deserted bishopstool we may read clearly and impressively the legend of the inspired oxen, the tale of the holy beggars' pilgrimage to England in search of funds, the Feast of the Fools, all on the one hand; on the other, the stalwart piety and consecration of a hill people who were rarely certain of peace, yet who could give themselves completely to the Faith with a superb lavishness and disregard for everything but the fulfillment of their pious desire.

Laôn, of course, occupies no such exalted pinnacle architecturally as its distant neighbor of Reims. Yet the turbulent little city played almost as picturesque a part in the growth of the

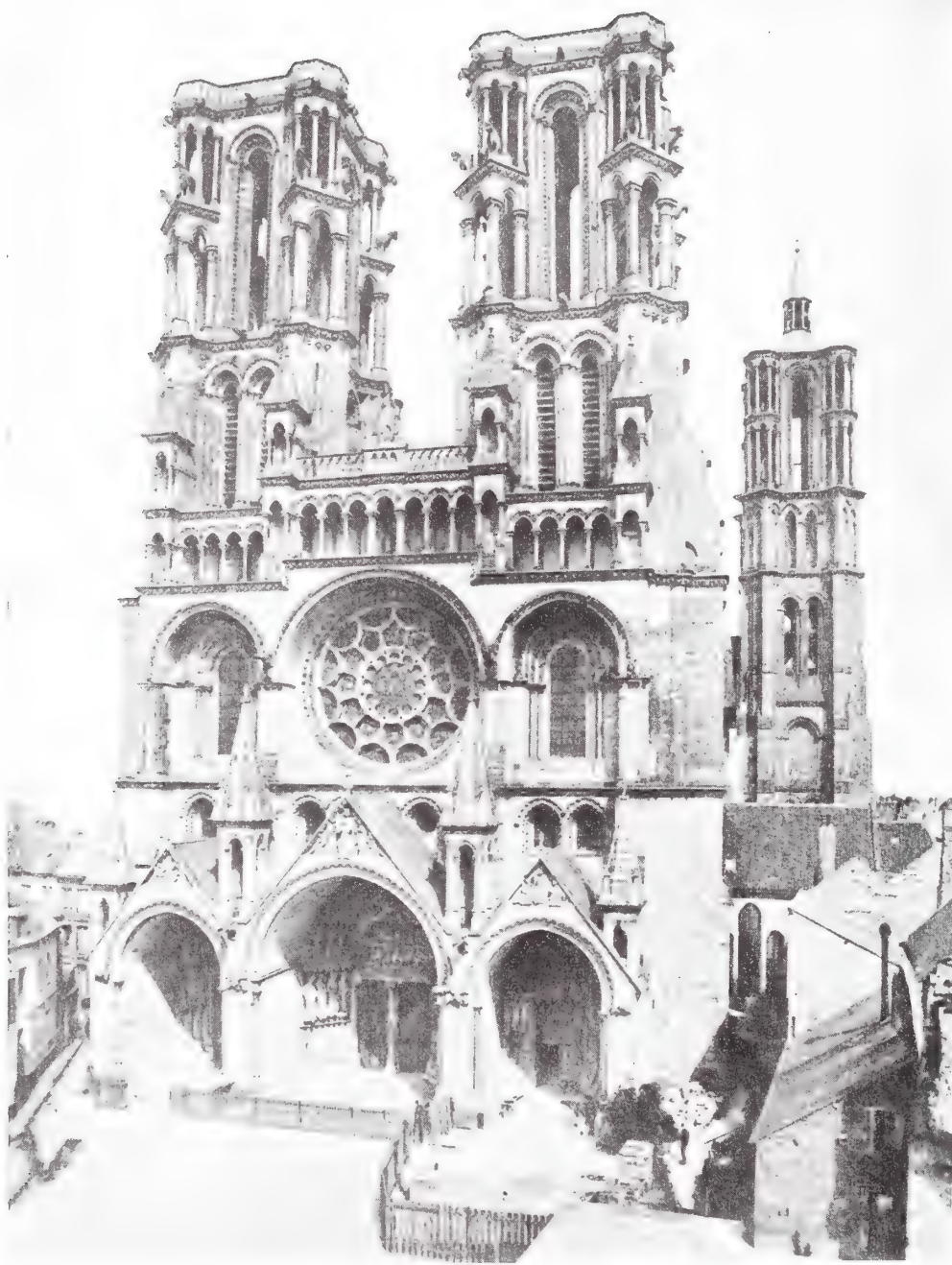


FIG. 2. It is the towers of the Cathedral of Notre Dame de Laon that give it its mass and power. Seen from the distance of the railroad car-windows, the vast structure has more the likeness of a giant chateau of the Middle Ages than of a house of worship.



FIG. 3. The Cathedral of Notre Dame de Laon is believed to have been begun about 1155 and completed in its essentials within some twenty years. It is unique among the great churches of northern France, with what has been called its "violent and uneasy physiognomy," its tremendous western towers, its flat eastern end and the great tower over the crossing. Its story antedates its actual construction by almost half a century; the details form an absorbing narrative; the whole gives a picture of soberer colors than is produced by Reims, for this is a Cathedral of the people, and of a time of transition and change when the very kingdom of France was in flux.

French Nation, and its clamorous early days were full of both color and significance; not the less so because its church was continually entangled as a political factor in the stress and conflict of the period. From Reims we build up a picture of royalty and the splendid pageants of coronation ceremonies, with the people largely missing except as the dull background: a picture all highlights and fanfare, full of what might be called *bravoura*. From older Laon we draw soberer colors: a people stubborn, opinionated, combative, zealous alike in faith and works, who, fighting their own bishops, maintaining their individuality in the face of priestly and monarchical pressure, give us a very fair idea of how

the masses lived and felt and thought, when the right to think and go on living was but dawning. Laon dominates the moment—it was two centuries long, but a mere moment in history—when sentiment was strongly in the ascendant in the arts as well as in life itself. Religion leaped into a flame of sentimental zealotry that swept the whole people upon its gleaming crest, and with them architecture, sculpture and painting. Sentiment, obviously, is no permanent thing; and the more violent an emotion or experience, the shorter its duration as a rule. It was so in this case. As the wave of religious sentiment quickly ebbed into the barren ritualism that sounded the knell of French spiritual

ART AND ARCHAEOLOGY



FIG. 4. The western portals of the Cathedral, with their deeply recessed porches, tempered by the massive Gothic gables above, give more than a hint of the Romanesque from which the Gothic ideals developed on the material side. The iconography of this façade, dating from about the year 1200, is quick with the lessons the Church was endeavoring to impress upon her children. The central portal contains fine figures of the Virgin and Holy Child on the central pillar, eight of the Apostles on the side piers, and in the tympanum a vivid exposition of the apotheosis of the Virgin. The northern door is filled with the early life story of Christ and the Virgin, and the southern with a Final Judgment full of grim realism and suggestiveness. Flanking the central portal, jutting from the spandrels, two monster gargoyles, standing for malign spirits, flee desperately from the sacred edifice.

leadership of civilization, so the very vivacity and vigor of the Gothic ran itself into a fatal conventionalism that looked far more toward effect than toward creative originality, with the speedy consequence that it became, inside of three centuries, more a decorative art than true architecture.

The story of the Cathedral, therefore, to be anything like complete or able to give us the characteristics of its builders and supporters, has to begin before the present edifice came into being, in the second half of the twelfth century. Actually it begins as an historical romance away back in the sixth century, when Laôn was evangelized and became

a part of the See of Bishop, later on Saint Rémi, of Reims, who went to school here and afterward installed his nephew Gênébaud as its first Bishop. In those days it was also the favorite resort of the Carolingian monarchs who first began to give France form and essence as a kingdom. Geography plays no small part here, for had not the physical characteristics of Laôn made it of vital importance to the Kings, they, in turn, would hardly have made its Bishops second only to those of Reims, peers of the realm, lords of the High, the Middle and the Low justice, and altogether as powerful as many of their jealous feudal neighbors

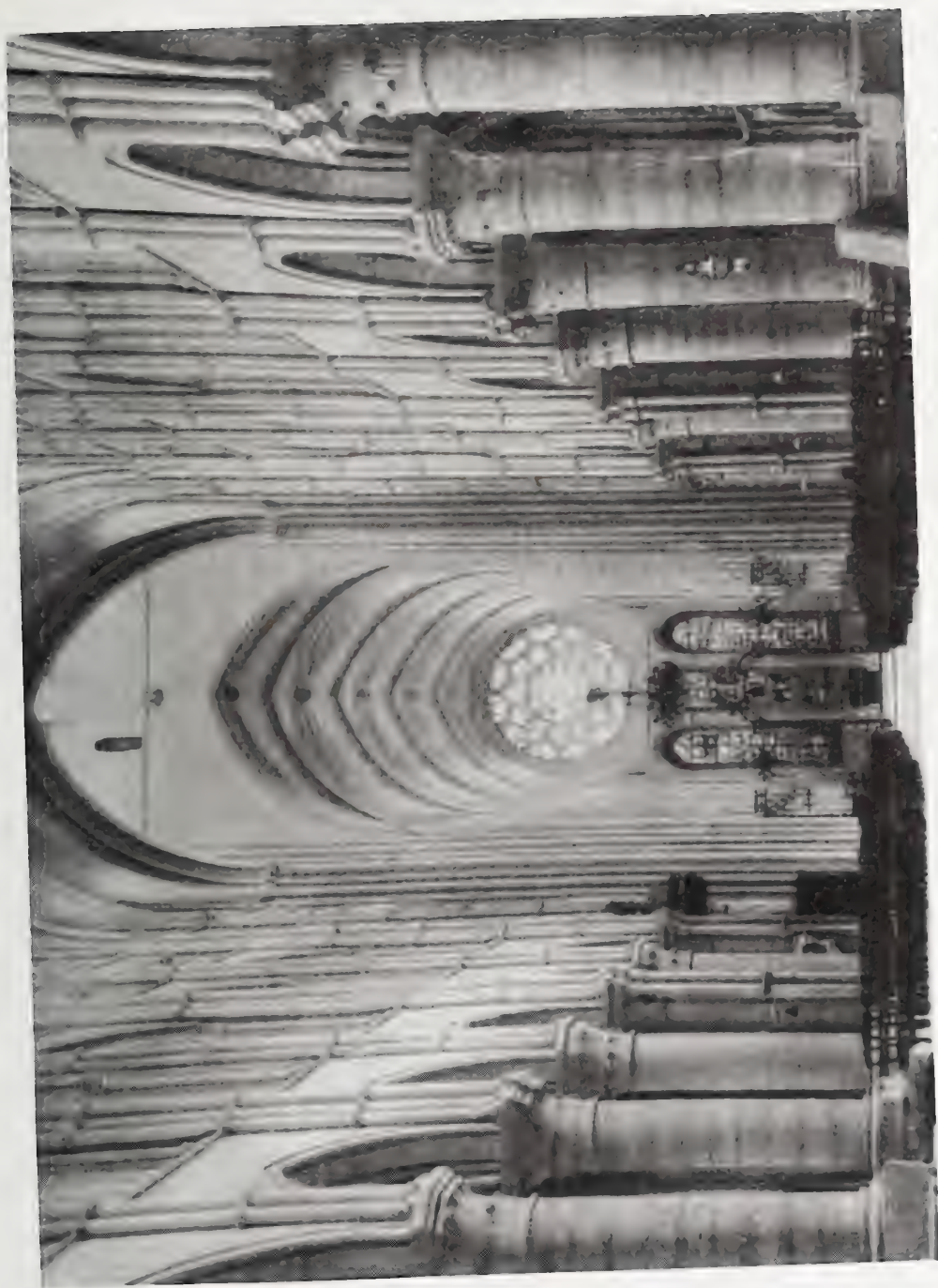


FIG. 5 The interior of Laón Cathedral is remarkable for its simplicity and beauty, with a magnificent vista of nearly four hundred feet in the soaring nave. The low aisles are surmounted by splendid galleries, above which the slender lines of the triforium and the noble clerestory give grace and expressiveness to the extraordinary mass and strength of the structure. The carvings throughout are so carefully done that the very loftiest work is executed with the same regard for meticulous detail as that on a level with the eye, and the whole interior is instinct with consummate art, even though it be the art of a people who had not yet completely found themselves.

ART AND ARCHAEOLOGY



FIG. 6. The Hotel de Ville and Market of Laôn, the former a good example of the classical, the latter equally typical of the sleepy, easy-going habits of the Laônnais before the Great War (1912), when the housewives could saunter languidly through their oddly assorted jumble of a market, buying anything from carrots to cheap jewelry, with never a thought of the possibility of attack from the rolling plain at their feet.

and rivals. To support their power adequately and give it the proper setting, a Cathedral, Palace and Episcopal quarter of magnificence were essential; hence the dignity, size and importance of Notre Dame de Laôn as it is today, notwithstanding the mutilations and restorations of centuries.

The rock of Laôn rises from the plain of the Troupée de l'Oise in a precipitous mass shaped somewhat like a very ragged capital *L*, with a deep and thickly wooded little valley occupying the space between the vertical and horizontal strokes of the letter. On the two almost right-angled ridges forming it, the town is jammed together, with the citadel at the top of the letter, the Cathedral a little below it, and an

arsenal and the ancient Abbey of St. Vincent (now a military barrack) at the outer end of the horizontal arm of the *L*. The mediaeval walls have in part been pulled down, in part modernized and robbed of their ancient martial appearance, though two of the gateways still retain something of their stern militance, so at variance with the appearance of the modern inhabitants of the town. The community itself, numbering about fifteen or twenty thousand inhabitants before the war, was a sleepy, placid backwater of the past, a quiet eyrie whence the modern visitor could look out over the undulating plain of the Oise and muse upon the dramas enacted about this precipitous rock in the turbulent days of long ago.



FIG. 7. The walls of Laon have been demolished in part, and in part robbed of their ancient martial appearance, but two gates are left to suggest something of those sterner days when men fought hand to hand, and entrances of this sort had to be defended by muscle rather than by brain. From this loopholed and arrow-slitted defense one may gather a very fair impression of the importance of Laon as an outpost of Paris, and of its strength as a defense in those troubled times when it was practically inexpugnable.



FIG. 8. The Plain of the Troupée de l'Oise, from the gateway (Fig. 7), extends in soft undulations for miles on every side, with quaint, massively stone-walled farms and compact little hamlets dotting the landscape everywhere. It was over this wide plain that the Germans advanced in 1914, and again in 1918 in their final assault. The city was abandoned by the French in 1914 without a shot being fired, as the fall of the fortresses on the Belgian border showed that the long-range, high-powered guns used in modern warfare could easily demolish the strongest citadel from a distance so great that none of the weapons in the city's defenses could reach them.

The church—for it is a church now, not a Cathedral, strictly speaking—had its inception after the great outbreak of 1111, in which Bishop Gaudry was dragged from his hiding place in one of his own wine-casks and brutally murdered, his Cathedral burned and the town largely looted and burned, first by the rebellious parishioners, then by peasants from the plain. When the storm ended, it found the See without a Cathedral, and the new Bishop without a church. Action was necessary to restore the temporal power and magnificence of the Chapter. In 1112, accordingly, nine of the Canons and six laymen were sent on a begging pilgrimage with certain holy relics, going from city to city to raise funds for the erection of a new Cathedral. From

Laôn they wandered for months between Issoudun, Tours, Angers and Chartres. Northern France and even Norman French England also saw this curious crusade, asking alms for God's sake to build a house of prayer. Meanwhile the Laônnais grew impatient in their enforced waiting, and, tradition says, some of them went into the quarries and toiled back up the steeps with great stones. But whether any of these stones, or any of the proceeds of the beggars' pilgrimage, were actually used in building the present church, no one knows. The generally accepted belief is that it was begun *circa* 1155 and completed in its essentials within about twenty years. Its condition and appearance now give the general effect of architectural power

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FIG. 9. The Cathedral seen from the military barrack at the tip of the crescent or horse-shoe, with the valley and part of the town itself hidden by the tops of tall and slender pines which cling precariously to the rocky slopes. This view is the same as that in Fig 1, but from a level with the ridge.

and life rather than that of pure beauty, though it is admittedly one of the finest and most interesting churches in Northern France.

Externally, Laon Cathedral is unique among the great churches of the north. It is the towers that give the structure its mass and power from a distance. Seen from the plain, they make it appear that the rock of Laon is crowned by some more than usually surquidant castle which has survived the flood of time. This sister of Notre Dame de Paris is even soberer of visage, while its unusual contours, including the flat apse, have all helped to give it a remarkable robustness. There is more than a hint of the Romanesque in the tremendous mass and rounded arches or porches of the façade, tempered by the Gothic gables above. The heavy shadows of the principal arches, the astonishing western towers, the deeply recessed rose, placed in a sort of symmetrical irregularity to the other members of the organism, render the façade

as a whole "a violent and uneasy physiognomy" (Viollet-le-Duc) not lacking in impressiveness and majesty, but with none of the harmony and calm of the spacious and well-ordered interior, and utterly devoid of the latter's marked beauties.

The iconography of this western front, which may perhaps date from about 1200, is alive with lessons the Church endeavored to impress upon its adherents. The northernmost portal is filled with the early life of Christ and the Virgin. The southern doorway's tympanum and vault give expression to the Final Judgment in all the grimness and crude realism of mediæval thought. The central portal, the finest and largest of the three, as was customary, bears the figures of the Virgin Mother and Child on the central trumeau, flanked by eight Apostles on the side piers, and completed above in the vaulting and tympanum by the apotheosis of the Virgin, and by angels carrying the symbolic palm, sun and

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crown. Flanking the triple portals, two monstrous gargoyles seem, in their character of evil spirits, to flee the sacred edifice. On and on, higher and higher go the sculptures, losing themselves far above the gaze of the throngs who walk the square below.

A glance is sufficient to show that the conventionalism which had stifled the art of the Byzantines and stiffened the robust early vigor of the Romanesque into mere woodenness, had not yet been eliminated from the artist mind when this façade was constructed. The influence of Greek painting is strongly apparent not only in the composition and fitting of the figures to the architectonic necessities, but also in the draperies, accessories and choice of subjects. There is little of that forward, progressive movement to the carvings which is the proof of a new and living culture.

The flat apse is frankly a puzzle. No other great French church, with the exception of Poitiers Cathedral, has this square eastern termination. One theory accounts for it in the case of Laôn as being due to the influence of those holy beggars, who saw the flat English apses, and imported the idea when they returned from their pilgrimage. This, however, is not altogether certain as a solution of the puzzle; recent researches seem to indicate a reconstruction of the eastern end, making it flat, in place of an originally apsidal termination. Also, the great French architect-critic, Monsieur Viollet-le-Duc, indicates other examples of the flat apse, on a smaller scale, in the church architecture of Normandy, Brittany, Burgundy, Champagne and the Île-de-France.

The huge towers which flank the western façade are among the most remarkable and conspicuous of their

time, square below, octagonal above, and decorated with those monstrous figures of mild-mannered oxen and horses which lean forth from the upper reaches with a sort of detached curiosity at the times that flow so turgidly beneath them. Why are they there? Why should draft animals have a place on the church of the second Bishop of France, the bearer of the holy oil at coronation anointings? Because, so tradition hath it, when the Cathedral was built, inspired animals voluntarily dragged the heavy stones from quarry to hilltop for the glory of God. And so, when the simple-minded people who believed in what Andrew D. White calls a God like a Nürnberg toy-maker, carved Him, and the saved and the damned upon their edifice, they could not forget the animals who had helped make that structure possible.

The western towers, whether dictated by engineering necessity, or from a purely aesthetic motive, are magnificent additions. The transeptal towers are of less interest, and there are only two—one at the end of each transept—instead of four as originally planned. Rising from the crossing, a square, pyramid-roofed lantern, with its two windows to a side, completes a picture as unusual as it is majestic, though every time I see the structure I can not help remembering what Ruskin said of another cathedral, about a beast turned upside-down with its legs in the air. Centuries ago a hammered iron crown was suspended beneath the lantern. When the candles on it were lighted at midnight for the Christmas mass and for other equally solemn festivals, a mellow, comforting glow was cast up into the umbrageous heights, and it is easy to imagine the strenuous Laônnais, "full of a rough grandeur," worshipping in the mysteri-

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ous effluence of the candle-lighted crown there on the hilltop that stood like a bastion between Paris and her foes.

"Full of a rough grandeur!" Our modern speech applies a more uncouth term to this lack of culture, but it fails to infuse its religion with the virility these mediaeval folk gave theirs. Imagine a Cathedral today devoted during the last few days in December each year to such a celebration as the Feast of the Innocents, when the choirboys wore the monkish vestments, sat in the stalls, and chanted the office "with every sort of buffooneries" (Viollet-le-Duc)! How the little imps must have relished that upsetting of the stern decorum of ecclesiastical ritual, ending with the great spread in the evening at the expense of the no less diverted Chapter. A week later the still broader Fête of the Fools saw the clergy elect a mock-Pope whom they called the Patriarch of the Fools, fining such of their number as refused to vote. With his train, the mock prelate wore the most unimaginably curious ornaments and for two days held folly as lord in the Cathedral, mingling the grotesque ceremonies with parades about the city, and closing with a grand procession of *rabardiaux*. Surely "a little nonsense now and then—" These child-like ebullitions of irreverent horseplay lasted more than three centuries, and while they were officially abolished in 1560, a faint tang of them endured until the eighteenth century in the symbolic presentation of green-leaved crowns to the assistants at the Mass on Epiphany.

The interior of Laôn is remarkable for both its simplicity and its harmonic beauty, the purely decorative so wrought in with the constructive as to do no violence to the strictest canons of art, while the workmanship

of the loftiest of the carving, high in vault and tower, displays the same meticulous care in execution as lower down on a level with the eye. Look where you will, even to the very key of the vaulting, and the floral wreath there, the quaint and curious heads of monsters and of men below, that sleepily active angel with the folded hands and wings full-spread, are all instinct with consummate art, the art of imagination perfected by every device and particle of skill the stone-carvers of the time could give it. Look along the twelve great bays of the nave, and past the ten equal bays of the choir, toward that marvellous flat apse and see, not a wall of glass enclosed by slender stone supports, as in English cathedrals, but a solid wall lancetted with three slender rainbows of tall, stilted windows and all aglow above with a magnificent rose that gleams with the stormy beneficence of a great sunset above the cloud-wrack.

But beautiful and harmonious as this interior is, Laôn demands most of its beholders as a very early and very suggestive Gothic type, in which one may find characteristically expressed the development from the Romanesque into the new system. The sudden flare-up of the French national spirit in religious matters was responsible for the creation of the new style, as has already been said. So thoroughly did religion epitomize the popular life and ideals that rivalries which had previously taken less worthy forms, now crystallized in an ardent religious practicality which made each community strive to worship more truly by building better and higher to the glory of God than its neighbors. This remarkable blend of civic with religious pride gave the Chapters their stimulus, the people their zeal, the architects their

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skill in raising and greatening each successive edifice.

The vital feature of the Gothic is, of course, the pointed arch. Egypt and the Mohammedan countries knew it centuries before. A good deal of the Moorish architecture in Spain was built with the horseshoe-pointed arch which marked the restless and inventive fancy of the Moor. The Crusades helped familiarize Europe with it, and when the time was ripe, it became the literal keystone of the new style. It was of vital importance because its shape permitted the giving of different heights to individual arches, and rearing arches of different widths to the same height, doing away automatically with the old rectangular partition of the vault necessitated by the Romanesque style. It made it possible to vault easily the irregularities of the semi-circular aisle sweeping about the apse, thus freeing the ground-plan of the building as a whole from conventionalism, and decreasing the lateral thrust by reason of its lesser corresponding width in the span, thus doing away with the great massiveness of the buttresses the Romanesque architect had to employ. Another feature not less important was the fact that its use built up a sort of strong, ribbed scaffolding with cross-ribs, in which a vault of the lightest possible material was fixed. This, avoiding the enormously heavy Romanesque vaulting, with its corresponding lateral pressure on walls and buttresses, made it feasible to throw walls up to almost any height, counterpoised by light buttresses with flying buttresses exactly where they were needed for support, with lofty windows between. With this change in the character of the edifices, the Gothic as it developed leaped up far above actual requirements to a height so stupendous

that no style either before or since has presumed to equal it. Moreover, the Gothic church and cathedral returned to the ancient plan of the familiar Latin cross basilican type, with the added feature of the Romanesque cross-vaults, all enlarged and magnified in every way into a gloriously effective and spacious organism.

In a technical sense this applies perfectly to Laôn, as a glance down the magnificent nave and choir discloses in its range of nearly four hundred feet. At the sides, the low aisles are surmounted by splendid galleries, above which run the slender lines of the triforium and the noble clerestory. With those comparisons of lighting and chronology of structure which exercise the critics and set them to comparing Notre Dame de Paris and Notre Dame de Laôn, we have no concern here. It is sufficient that its peculiarities and beauties, with its forest of massive pillars or piers flanked by their arrowy detached columns—like youths linking their arms about the broad bulk of their father—the spaciousness and dignity of the transeptal arms so harmoniously welded into the whole, and the two-storied chapels with their widely different forms and weights of construction—that all these make the Cathedral that was and the church which is, a monument fit to be the representative of the French (or Gothic) in its youthful vigor.

Of the buildings which beside the Cathedral used to form the Episcopal quarter, we still have the impressive ruins of the Cloister of the Canons, flanked by a weather-beaten wall which is decorated at one end by a canopied angel holding a sun-dial in his hands. The Cloister proper is little more than a slender gallery of seven bays. United to the Cathedral by only one bay at the end it forms a narrow, rectangular

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court seven times as long as it is wide. Its vault over the walk is as simple, for all its curious keys, as the capitals of the columns are fantastic, with their mingling of upright leaves and weird animals.

Inside this cloistered court is the Salle Capitulaire, whose elegant Gothic room is today the baptismal chapel. It is the only one of all the ancient adjuncts of the Cathedral still in good repair. Of that section of the Cloister which once ran below the southern transept, little is left, and what does remain is used by the priest as chambers. The close, here turned into priestly gardens, there abandoned, is melancholy; so are parts of the walk, transformed for need's sake into little store-houses; and the whole atmosphere is one of hebetude.

The Episcopal prisons, in which the sentences of those stern old prelates who were feudal lords in everything but name were executed, are practically a part of the Cathedral itself, as though the Canons felt their prisoners might be purified by contact with the sacred edifice and the sounds of its stately rituals. Under the north transept is a chamber said to have been the largest dungeon. Above the door, barred by stout iron ribs, is an aperture, and the malefactor confined in the cell could distinctly hear the masses said above. Close by, another cell is provided with

a sumptuous bed—a stone slab rising a little above the floor, and none too long, with a handful of straw. Food was thrust at the poor wretch confined here through a square hole in the wall, and while the cell is damp and grim, it is a little heaven—with its dim light filtering in through a small hole in the upper wall—compared with many another old world dungeon.

Some of the prisoners confined in these cells bring back the past in a flood of mingled pity and amusement: that Canon of the Cathedral who was thrust into duress for wearing “very fancifully slashed knee-boots”; poor young Pasquette le Jeune, the tavern-keeper's daughter, who was possessed of the devil in 1603; Nicole Obry, similarly possessed, and subjected to frightful ceremonies which eventually led to the “exorcism” of the demon which possessed the poor child.

So Laôn leaves us with memories not merely of the beginning of the Gothic, but of the people who began it; not only of magnificent architecture, but of an astonishing admixture of combativeness and piety, turbulence and calm faith, all of them fixed to eternity in the grand and noble silhouette of this temple upon a hill—that so many travelers confess having passed in the night.

Northport, N. Y.





Spotted Tail, by A. Zeno Schindler

THE AMERICAN INDIAN IN PAINTING

BY H. CHADWICK HUNTER

THO a full account of the many paintings extant, of American Indians, would require many thousands of pages, it shall be our effort to tell here briefly of the early painters who as pioneers endured a life of adventurous toil among the Indians, for the purpose of recording their life and customs. The auspicious opportunity for painting the Indian is long past. To paint him now is a simple matter, comparatively. A well-directed effort to record on canvas the Indian of today, is now under way in the Southwest, brief notice of which has appeared in *ART AND ARCHAEOLOGY*, and other publications.

Dr. Edgar L. Hewett writes, in December, 1916, *ART AND ARCHAEOLOGY*, "The Indian race has few to maintain its sacred fires. The disposition has been to put them out rather than to preserve them." He makes it clear that the life of the Indian, on the evidence of his cultural remains, was marvelously unified and socialized, and that virtually every form of activity, esthetic, industrial, social, centered in the practice of his religion. "In quest of food, sitting in council, taking part as musician, or dancer, or priest in the ceremony, developing the symbolic design on utensil or garment, building the sanctuary, erecting the monolith, dedicating the temple and embellishing it with statuary, stucco, or mosaic—he was putting his whole spiritual life into it."

There is record of two painters, who came with the very early adventurers and colonists to these shores: LeMoyne accompanied the French expedition led by Laudonniere to Florida in 1564, and

made many pictures of the Indians. These were engraved by De Bry and published with the narrative in 1591. The other was John White, a member of the second English expedition sent to Virginia by Raleigh in 1585. His original drawings, made in America during the summer of 1585, are now in the British Museum. They were engraved by De Bry and served as illustrations to accompany Hariot's narrative, printed in 1591.

The American Indian is a striking, picturesque, and distinctly individual being from whatever angle we view him, and for this reason he excites our lively interest. It is greatly to be regretted, that among the earlier colonists there were not a number of competent artists, capable of rendering on canvas a record of the habits and customs of the people of the new world. It was none too early even then to record them in their colorful, dramatic, and often tragic existence. The encroachment of civilization has banished forever the deeper romance of the earlier days. The Indian of later times is less picturesque; he is less familiar with the ancient myths and customs of his forefathers; he is less attractive to the artist.

It was in the latter part of the eighteenth and the first half of the nineteenth centuries that impetus was given to the effort to paint the Indian, to graphically preserve the culture of what was, even then seen to be a declining and vanishing race. He then became an object of serious interest to the artists of the time, chief among whom were C. W. Peale, James Otto Lewis, Charles Bird King, George Catlin, James M. Stanley, and Seth Eastman.

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Keokuk, Watchful Fox, by George Catlin

On the subject of Indian paintings, Thomas Donaldson has written, "The George Catlin Indian Gallery in the United States National Museum" with references also to paintings of other artists; Dr. Washington Matthews, "The Catlin collection of Indian Paintings;" Herman Ten Kate, "On Paintings of North American Indians and their Ethnographic Value," and F. W. Hodge, "The Origin and Destruction of a National Indian Portrait Gallery," in the Holmes Anniversary Volume.

Others, too, have written on this interesting subject.

Six notable collections of Indian paintings were made, namely the Peale, Lewis, King, Catlin, Stanley, and Eastman collections.

Peale painted portraits of Indians who visited Philadelphia as long ago as 1774. Later these portraits became scattered through sale or otherwise until the "last several were sold at the final dispersion of the Peale collection in 1854." James Otto Lewis painted sixteen Indian portraits, which formed the nucleus of the "National Indian Portrait Gallery." Mr. Hodge writes: "The gallery received additional works of A. Ford, S. M. Charles, G. Cooke Shaw, and an artist who signed the initials R. T., and Charles Bird King."

According to Dr. Matthews, Lewis accompanied Col. H. L. McKenney and Governor Lewis Cass on tours of the West as early as 1819. In 1835 and 1836 Lewis issued nine portfolios containing seventy-two portraits and landscapes, without descriptive text. Mr. H. R. Schoolcraft writes, March 4, 1836, "Mr. James Otto Lewis of Philadelphia furnishes me several numbers of his Indian Portfolio. Few artists have had the means of observation of the aboriginal man in the great panorama of the West where he carried his easel. He has painted the Indian lineaments on the spot and is entitled to patronage as a first and original effort."

"What became of the original paintings by Lewis, of which there were at least eighty-five, has not been determined," according to Mr. Hodge, "but seventy-two of them were used in an 'Aboriginal Portfolio,' and King made copies of at least twenty-five of the originals for the Indian Gallery,—1826-7, and A. Ford made six others."

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Mr. Hodge credits McKenney with being the "chief spirit in the formation and growth of the Gallery of Indian paintings."

Charles Bird King was born in Newport, R. I., in 1785. He studied art in London under Allston Leslie and Benjamin West. Returning to America in 1818 he resided in Washington, D. C., until his death in 1862. He was a "gentleman of the old school; his simplicity of character was marked."

The greater number of paintings in the Indian Gallery were made by King and though they are said to have been accurate, and to have greatly interested Black Hawk and his fellow warriors in 1833, the portraits rather lacked finish. Upon King's death his paintings went to the Redwood Library of Newport, R. I.

A list of the King collection of Indian portraits in oil, 147 in number, may be found in "An account of the Smithsonian Institution, its Founder, etc." by William J. Rhees, Washington, D. C., 1879.

King's entire Smithsonian collection was destroyed by fire after nearly all the portraits had been copied by Henry Inman for use as illustrations in McKenney and Hall's "History of the Indian Tribes of North America." Our illustrations of Kai-pol-e-quā (people of the yellow earth), a Sauk Indian, and No-way-ke-sug-ga, of the Otoe tribe, are from portraits by King.

George Catlin was born at Wilkes-Barre, Pa., July 26, 1796, and was educated for the bar. He began painting Indians in 1830, at which time he was poor. He also wrote for the general public in order that he might live and pursue his art work among the tribes. He admits that his "narrations were a little highly colored." Catlin's travels in search of material for his brush, took



Osceola, The Black Drink, by George Catlin

him throughout North and South America during a period of eight years, at the end of which time the collection being greatly augmented he undertook a tour of Europe. His collection was supplemented by a number of Indians and he and his protégés were received and entertained in the homes of English nobility, by Louis Philippe, and by the King and Queen of Belgium. Dr. Matthews writes: "George Catlin was to use his own expression, 'a lion of his day.' He enacted in Europe much the same rôle that Buffalo Bill (William



Kai-pal-e-quah, by Charles Bird King



No-way-ke-sug-ga, by Charles Bird King



Buffalo Hunt, by James M. Stanley



A Seer attempting to destroy a girl by a pencil of sunlight, by Seth Eastman.

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F. Cody) has played in our day, but in a more scholarly manner. He was the genial showman of the American Indian and the Wild West."

Catlin's Indians were usually in full "war paint and feathers:" Time, however, has quite modified the colors. His sketches of the scenery along the Upper Missouri are well worthy a place in a treatise on geology, of which he knew little at the time he made the drawings. He fully appreciated the distinctive features of the scenes before him, which fact probably influenced him to study geology, and in later years he became a good geologist. His pictures have much historical value as records of the far past; they recall persons and events otherwise long since forgotten. Many of Catlin's pictures are devoted to Indian games and hunting scenes and thus possess no little scientific value. Catlin himself had the true spirit of the hunter, and many of his paintings illustrate the buffalo hunt. He was an excellent rider and a good shot and delighted to take part in the scenes he painted; indeed he has painted himself in some of these scenes.

The greatest value of the Catlin Gallery lies in its portraits of Indians. His most favored Indian heroes were Four Bears, Rushing Eagle, Osceola, Keokuk and Black Hawk.

The collection was in grave danger in its first voyage across the Atlantic in 1839, because of a storm. In France it so pleased King Louis Philippe, who had travelled as a fugitive in America, that he had it shown in the Louvre and considered purchasing it. About this time the revolution of 1848 broke out and the citizen king fled to England. Catlin, who was fortunate enough to save his collection, followed the king across the channel.

The collection of six hundred paintings is now on view in the U. S. National Museum, having been presented to the Smithsonian Institution May 15, 1879, by Mrs. Joseph Harrison, Jr., of Philadelphia.

Catlin's labors did not end with the completion of his gallery; he continued his work during extensive travels in North and South America. The materials collected in these later wanderings were in 1889 in the hand of his heirs. Mr. Catlin died in Jersey City, N. J., Dec. 23, 1872.

Catlin's introduction to the Catalogue of his Paintings is as follows:

"I wish to inform the visitors to my Collection that having some years since become fully convinced of the rapid decline and certain extinction of the numerous tribes of the North American Indians; and seeing also the vast importance and value which a full pictorial history of these interesting but dying people might be to future ages—I set out alone, unaided and unadvised, resolved (if my life should be spared), by the aid of my brush and my pen, to rescue from oblivion so much of their primitive looks and customs as the industry and ardent enthusiasm of one lifetime could accomplish, and set them up in a Gallery unique and imperishable, for the use and benefit of future ages.

"I devoted eight years of my life exclusively to the accomplishment of my design, and that with more than expected success.

"I visited with great difficulty, and some hazard to life, forty-eight tribes (residing within the United States, British and Mexican Territories), containing about half a million of souls. I have seen them in their own villages, have carried my canvas and colours the whole way, and painted my



The Death Whoop, by Seth Eastman

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portraits, etc., from the life, as they now stand and are seen in the Gallery.

"The collection contains (besides an immense number of costumes and other manufactures) near 600 paintings, 350 of which are portraits of distinguished men and women of the different tribes, and 250 other paintings, descriptive of Indian Countries, their Villages, Games and Customs; containing in all above 3000 figures.

"As this immense collection has been gathered, and every painting has been made from nature, *by my own hand*—and that, too, when I have been paddling my canoe, or leading my pack-horse over and through trackless wilds, at the hazard of my life—the world will surely be kind and indulgent enough to receive and estimate them, as they have been intended, as true and facsimile traces of individual life and historical facts, and forgive me for their present unfinished and unstudied condition as works of art.

"GEO. CATLIN."

Our illustration of *Muk-a-tah-mish-okaik-kaik*, *Black Hawk*, Algonquian tribe, shows him in his war dress with strings of wampum about his neck, and medicine bag (the skin of a black hawk) on his arm. The portrait was painted while the doughty old brave was a prisoner in Jefferson Barracks. Washington Irving describes him at the age of seventy as "having a fine head, a Roman style of face and a prepossessing countenance." (See cover.)

Few Indians have obtained a celebrity so great as that of Black Hawk. Though not a chief he became the directing head of the war waged by the Sauk tribe against the United States. He was the lion of the day on a trip made later to Washington, with several companions.

Osceola, *The Black Drink*, Seminole, was a warrior of great distinction. The portrait was painted five days before his death, while he was a prisoner at Fort Moultrie. He took the lead in the Seminole war and was looked upon by friend and foe as a master spirit of the contest.

Keokuk—Watchful Fox. A chief of the Kiscoquah band of Sacs and Sauks and head chief of the combined Sacs and Foxes. Catlin was evidently very much impressed with Keokuk, finding in him the ideal red man. His necklace was composed of bears' claws fastened upon a cape of otter skins. His headdress consisted of an Indian belt around the head, above were eagle feathers painted, and fixed to the scalp lock was the extreme end of a deer's tail painted vermilion. Our full-length illustration of Keokuk, one of several Catlin painted, shows him in greater picturesqueness and more gorgeous array than our meager description suggests.

James M. Stanley was born in Canandaigua, N. Y., in 1814. He moved to Detroit in 1835. Attracted by life among the Indians, he began a tour of the northwest in 1842, with the object of painting them; an enterprise that resulted in what proved an ill-fated collection of Indian paintings of which he himself said: "The collection comprises accurate portraits from life of forty-three different tribes of Indians, obtained at the cost, hazard, and inconvenience of ten years' tour through the Southwestern prairies, New Mexico, California and Oregon. Of course, but a short description of the characters represented, or of the leading incidents of their lives, is given. But even these brief sketches, it is hoped, will not fail to interest those who look at their portraits, and excite some desire that the



Guarding the Cornfield, by Seth Eastman

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memory at least, of those tribes may not become extinct."

The collection was deposited in the Smithsonian Institution by the artist in 1852. Like the Catlin Gallery, it was offered for sale to the Government but its purchase was never consummated. It consisted of fifty-two canvases, executed between 1842 and 1852. Subsequent additions are said to have been made to the collection, but only the original series was described in the catalogue published by the Institution. While chiefly of ethnological value, the pictures were considered to have considerable artistic merit.

The Smithsonian fire in 1865 destroyed the entire collection except five paintings which are now in the National Museum. In the sixth volume of Schoolcraft's "Indian Tribes of the United States" steel engravings from Stanley's paintings may be found. Our illustration of a *Buffalo Hunt* is from one of the five original Stanley paintings now in the National Museum.

Stanley settled in Washington, after his travels ended and continued to paint until his death, April 15, 1872.

General Seth Eastman was born in Brunswick, Maine, Jan. 24, 1808. He graduated from West Point Military Academy in 1829. While on frontier duty in the West he saw much of Indian life and being an artist of considerable ability painted many Indian portraits; these were engraved on steel and printed in Schoolcraft's "History of the Indian Tribes of the United States" as well as in an "Aboriginal Portfolio" by his wife, Mary H. Eastman.

One of General Eastman's paintings now hangs in the room of the committee on Indian Affairs in the United States House of Representatives, and another, "Ball Playing Among the

Sioux Indians," was exhibited in the Corcoran Gallery of Art.

Eastman was a student of history and in his writings was ably assisted by his wife. He was a member of the National Academy of Design and interested himself in art until his death, which occurred August 31, 1875.

In "*A Seer Attempting to Destroy an Indian Girl by a Pencil of Sunlight*," by Eastman, the Indian Sorcerer essays to produce death by letting a beam of sun-through an orifice made in the wigwam.

In "*The Death Whoop*" this warrior has scalped an antagonist and sounds the death cry.

"*Guarding the Cornfield*" shows the peculiar mode the Indian women adopted in protecting the cornfield from birds flocking to destroy what had been planted and cultivated with great labor.

Captain A. A. Gibson, of whom we find little record, was doubtless a contemporary of Eastman, since he was in the army, and his paintings have been used as illustrations in Schoolcraft's "Indian Tribes." His "*Nocturnal Grave Light*" deserves mention. This work has a charm, rarely found in paintings of Indian subjects. It illustrates the belief in the mystic influence of fire and its use in Indian rites and customs.

We would fail signally if we omitted reference to the famed Pocahontas, whose story, familiar as it is, never ceases to hold our rapt attention. An eloquent writer says of her story, "that exquisite episode in the history of the new world, which, appealing equally to the affections and the imagination, has never lost the charm of its original loveliness and freshness, even though a thousand iterations have made it the most familiar of all our forest stories. It is one of those tales, which, combining several elements of the ten-



Nocturnal Grave Light, by A. A. Gibson

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der and tragic—like that of the Grecian daughter—like that of the Roman Virginius—more certainly true than either of these legends, and not less touching and beautiful—the mind treasures up, naturally and without effort, as a chronicle equally dear to its virgin fancies and its sweet sensibilities.”

Many have doubted whether a genuine likeness of *Pocahontas* exists, but by dint of constant effort one has been found, painted between the years 1616 and 1617, during her visit to England, in company with her husband, Mr. Rolfe. All that remains of the original work was for a long period of time in possession of Doctor Thomas Robinson, in Petersburg, Virginia. Mr. R. M. Sully, the artist, made a copy from the original.

Charles Deas, the artist, was born in Philadelphia in 1818, and having seen the Catlin Gallery, undertook a western journey for the purpose of painting Indians. He left New York in 1840, joined his brother, who was in the Army at Fort Crawford, in the Indian country. Deas made a tour among the Chippewas, Sacs and Foxes, Sioux, Winnebagoes and Pawnees. His tour is fully described in Tuckerman's "Artists' Life." He remained with the Indians until 1842 when he established himself in St. Louis. Deas was a man of great genius and promise.

Peter Rindisbacher, a Swiss, was an artist whose paintings (one of which is our illustration of a Buffalo Hunt in Winter) were used to illustrate McKenney and Hall's volumes. We have little record of Rindisbacher, whom Donaldson mentions as "among a few other Indian Painters." He resided on the frontier for several years prior to 1838, about the same time that Charles Bodmar, another Swiss artist,

visited the Indians for the purpose of making illustrations for books.

Paul Kane was born at Little York, (now Toronto) in 1810. He painted in Canada until 1835 and afterward in the United States until 1841, when he went abroad for study in France, Italy and other art centers. In 1845 he left Toronto for the wilds, making a tour to the Pacific Ocean and back. Kane's pictures are seldom seen, says Ten Kate. Besides those belonging to Mrs. Allen, he painted a few for the Hudson Bay Company, and twelve under commission by the legislature of Canada. Kane died in 1871.

In "The American Indian in Sculptural Art" we had occasion to refer to E. W. Deming. His paintings of Indian subjects, like his sculptures, depict largely the myths of the Indians. His paintings are now on exhibition in the National Gallery. He painted mural decorations for a number of homes, including that of Frederick Remington. He is at present engaged on murals for the American Museum of Natural History, New York, and is now living in Washington.

Alfred L. Donaldson pays the following tribute to Deming's picture.

The Good Luck Arrow.

"A lonely brave of lithe and tapering length,
Looms from the evening folds of damask light.
A copper-colored cameo of strength,
Carved on a dusky panel of the night.
He stands at gaze on lone Kiwassa's shores,
Whose water, at his feet faint plashments make,
While from the sky, veiled in fine film of gauze,
A slumberous sheen falls on the purple lake.



Buffalo Hunt in Winter, by Peter Rindisbacher (a Swiss)



The Good Luck Arrow, by E. W. Deming

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The hunter's eye is on the misty moon
That silvers slowly in a cloud-spun weft,
He turns not at the wailing of a loon
Nor heeds the track a ten-tined buck
has left.

But soon he fits an arrow to his bow
And bends it double with a grip of steel;
Then, aiming at the silver-tangled glow,
He sends aloft his missile of appeal.

So speeds the 'Good Luck Arrow'
through the air,
An offering to the 'Goddess of the
Chase,'
The feathered utterance of a fervid
prayer,
The childish ritual of a childish race.

And do we smile in pity at this deed
Devoutly done to win Diana's boon?
First let us ask if arrows from our creed
Are never aimed at some far-distant
moon?"

It was the custom among some tribes
to shoot the "good luck arrow" at the
new moon to propitiate the spirit of
the chase.

E. Irving Couse, N. A., R. A., was
born in Saginaw, Mich., Sept. 3, 1866.
He was a pupil in the National Acad-
emy of Design, New York, and studied
under Bouguereau, Robert-Fleury and
in the Ecole des Beaux Arts, in Paris.
Mr. Couse devoted himself quite early
in his career to the painting of Indians;
especially those in the Pueblo country.
One of his most famous paintings
entitled "Elk-Foot," is now in the
National Gallery of Art, Washington.
Others are "Forest Camp," Brooklyn
Institute Museum, "An Indian Court-
ship," Montclair, N. J., "Medicine
Fires," Dallas, Texas, "The Tom-Tom,"
Lotus Club, New York, and "Song of
the Flute," National Arts Club, New
York.

E. A. Burbank, after studying in
European Schools, has devoted him-
self to painting Indians since 1897.
Mr. E. E. Ayer, of Chicago, has many
paintings by Burbank, and Mr. J. G.
Butler, Jr., of Youngstown, Ohio, has
a large collection of his drawings, as
well as those of Sharp, Remington and
Deming.

Henry F. Farny, W. J. Metcalf and
Frederick Remington are justly cele-
brated for their Indian paintings. Of
these Remington is the better known,
by reason of the number of paintings of
scenes of Indian life which he made
during his years of life on the plains.
He was an author of note as well, but
it was in sculpture that he especially
excels. His death occurred in 1909.
To George de Forest Brush the poetry
and pathos, the mysticism of the Indian
have particular appeal. Ordinary
phases of Indian life have little charm
for him.

A. Zeno Schindler, who was attached
to the Smithsonian Institution for
twenty-five years, did excellent service
as a painter of portraits of Indians.
He died August 18, 1899. Twelve of
his paintings are now in the National
Museum, one of which is a portrait
of "Spotted Tail," the noted Sioux.

A valuable painting by Leon de Pom-
arede, is owned by D. I. Bushnell, Jr.,
who purchased it in New Orleans sev-
eral years ago. It was painted about
1850, and depicts a scaffold burial.

There are, of course, many others
who have painted Indian subjects, or
who have made good use of Indian
figures, in their pictorial art. Among
these were Albert Bierstadt, Thomas
Moran, De Cost Smith, F. D. Millet,
Edwin A. Abbey, R. A. Blakelock,
E. H. Blashfield, C. Y. Turner, T.
Oakley Dodge, Edward Trumbull, E.
T. Eakins.

THE VICISSITUDES OF ATHENS

WILLIAM HYDE APPLETON

THE vicissitudes of ancient cities of the storied past, once centres of civilization and repositories of art, are an interesting study. Of these cities not one, perhaps, has changed more than Athens and suffered greater loss from the devastation of invasion and war. Of course it is the historic associations of ancient days and the relics of ancient art, still to be seen at Athens, that give to it its chief charm, and it is to Athens, now as of old, "the eye of Greece," that the traveler from Western Europe will direct his steps on his first visit to Greece.

The splendor and distinction of Athens as a city, we must date from the 5th century B. C.; at which time, after the destruction wrought by the Persian invasions, it arose from its ashes into a new and glorious life. We may read today in Herodotus the story of those invasions. His pages are as fresh in their interest as if written but yesterday, telling us not merely how liberty was saved for a handful of Greeks but how civilization was saved for humanity—

"Recording freedom's smile and Asia's tear."

We read how Xerxes advanced as far as Athens, how the Athenians had to abandon the city, how it was laid in ruin by the Persians, how nothing was spared, not even the holy places on the Acropolis; and then, how, at Salamis, the haughty victor was defeated and driven with shame and confusion back into Asia. Out of trial came triumph; out of disaster is born a divine and imperishable glory. The Athenians return to their wasted homes and begin to rebuild. And now it is that Athens

comes forward pre-eminent among the Grecian states. To her belongs the chief glory of the struggle with the Persians, and it was fated that the city should rise from its ashes into a new and splendid life under the great statesman, Pericles. Pericles was a boy at the time of the Persian invasions. He grew up with the growth of Athens. He entered into public life and soon came to the head of affairs. He became a statesman and an orator, and he was endowed to the full with the wondrous intellectual gifts of that people among whom he was born. Under his administration wealth poured in upon Athens and he conceived the idea of adorning her in such a way as to make her the bright particular star among Grecian cities. It was to the Acropolis that he first directed his attention, and it is to the Acropolis today that the stranger in the city first directs his steps.

The Acropolis of Athens is a rock, rising some two or three hundred feet above the city which lies in the plain beneath it. On three sides its natural walls are precipitous and absolutely inaccessible. But on the western side it slopes gradually to the plain, offering an easy approach. The summit presents a tolerably level surface, oblong in shape, a thousand feet in length by half as many in breadth. The whole is surrounded by a wall—itsself of the greatest interest—representing in its different parts, every age of the city's existence from Themistocles to the present day. Passing up the western slope you are admitted through a gateway and soon see before you a long flight of marble steps, ending in that



View of the Temple of Jupiter Olympius, taken from the Ilissus, on the southeast side of the Acropolis. In the center of the view is the Acropolis; and below it part of the modern city is seen stretching toward Mount Anchesmus in a northeastern direction. Reproduced from Stuart and Revett, *Antiquities of Athens*, I. Chap. III, Plate I. London, 1762.

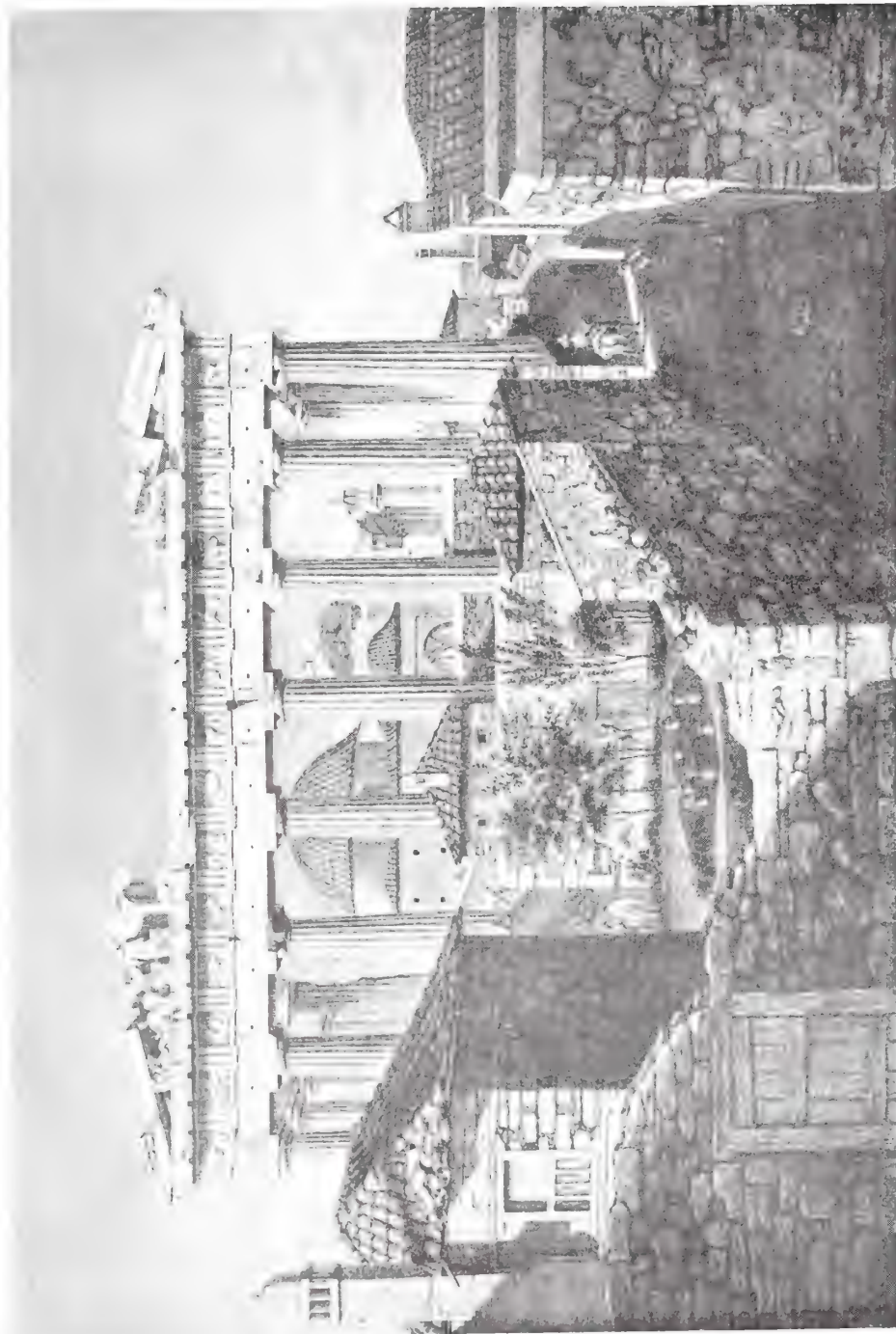
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glorious portal known as the Propylaea, built by Pericles more than twenty centuries ago, to close the western approach to the summit; intended to be a grand gateway of entrance, while at the same time it had somewhat of the character of a fortification, and could be so used should the need arise. All the columns of this noble structure are now in place; but the roof and the gable ends, or pediments, are gone, and fragments of the structure lie scattered in confusion about the ground.

Passing within the Propylaea, as we step forth from its eastern portico upon the rocky floor of the Acropolis, the first object that meets our eye is the great temple known as the Parthenon, built on the highest point of the hill and rising now, as of old, above every other structure, and forming the crowning glory of the Acropolis. Parthenon it was called, as being the temple of Athena Parthenos, *i. e.*, of the maiden goddess Athena—the patroness and protecting divinity of Athens. From the earliest times the worship of Athena had been celebrated upon the Acropolis. Here, according to the legends, had she worked that miracle which secured her the victory over Poseidon and gave her her prerogatives as patroness of the Attic country. Here a temple, or temples in her honor had stood from the earliest ages. But not till the 5th century B. C. have we any very definite knowledge of their character, or indeed in general of the condition of things on the Acropolis. At that time a considerable city had grown up below, and we may therefore suppose that all habitations had long disappeared from the hill, and that it had come to possess an entirely sacred character. At the opening of the 5th century B. C. there were at least two temples of some importance on the Acropolis. But in the

Persian invasion, which occurred soon after under Xerxes, Athens was laid waste and they were destroyed. Pericles was fortunate in finding a man at his side who could carry out his great conceptions. This man was Phidias. He was a sculptor by profession, but to him was given also the general charge of the new constructions on the Acropolis. The Parthenon was first built, Ictinus being the actual architect. The material was white marble, brought from the quarries of Mt. Pentelicus, 10 or 15 miles from Athens. You can visit the quarries today if you wish, and climb the same roadways over which toiled the wains of Phidias and Ictinus, groaning with the huge blocks that were to form the Propylaea and the Parthenon. In the popular language of today Pentelicus has been corrupted into Pentele or Mendeli, and the words of Byron—"Still in his beams Mendeli's marbles glare"—are strictly true, for you can see from Athens in the distance the white scars in the side of Pentelicus or Mendeli, which point out the ancient quarries. The Parthenon was finished in 437 and Pericles next directed his attention to the construction of the Propylaea. In this same century were built the Erechtheum, of which the exquisite portal and the beautiful Caryatid porch remain today, and also the little temple known as that of the Unwinged Victory.

Another conspicuous object now no longer to be seen, and belonging to this period, was the colossal statue of bronze of Athena Promachos, from the hand of Phidias. It stood in the open air between the Propylaea and the Parthenon. It was some 50 feet in height and probably stood upon a high pedestal. It represented Athena with uplifted lance in one hand and shield in the other as if advancing into the combat. The



View of the Eastern Portico of the Parthenon. This front was more injured by the explosion of the powder, which happened during the siege, than the front facing the west, for here much the greater part of the pediment is wanting. In space between columns is seen the present Mosque, built within the area of the Parthenon. From Stuart and Revett, *Antiquities of Athens*, II. Chap. I. Plate I. London, 1762.

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bright crest of her helmet and the point of her spear were said to be conspicuous objects to the sailor far out at sea.

Such were some of the splendid works that make memorable forever the name Pericles. The great statesman died in 431 and we may think of him, shortly before his death, gazing with satisfaction upon the completion of his great design.

The buildings which I have mentioned are all that now remain upon the Acropolis. But in antiquity there were many more, added after the death of Pericles. Under the Roman emperors other temples were erected; altar and statues were placed upon every available point. The Acropolis with its limited dimensions, we may even suppose must have become over-crowded, and it would seem as though the original temples must have been somewhat hidden from view. But during all this time the Parthenon and Propylaea continued to be the wonder and admiration of the entire Greek and Roman world, unrivalled and unapproached. In the 2nd century after Christ, Athens was visited by Pausanias, a Greek from the opposite shore of Asia Minor. After the fashion of travelers he wrote an account of his travels and from his book, which has come down to us, we learn that the great temples on the Acropolis were then, 500 years after their erection, yet fresh in all their original beauty. The statue was in its place in the Parthenon, and the bronze Athena Promachos outside still towered aloft as if to protect the sacred hill.

But a change was at hand. Following centuries were destined to witness a general wreck of the wonders of ancient art and civilization. It was due to various causes, but in just what measure to each it is difficult to decide.

No doubt for several centuries artistic taste had been gradually declining. Very inferior work was produced and art was more and more falling into neglect. But there are more positive causes to be assigned than mere neglect and indifference. In the 5th century the Empire of Rome went down before the barbarians of the North. In the same century the flood of invasion swept over Greece. In the desolating march of war, with its fighting, its sieges, its sacking of conquered cities, we may be sure that works of art were not spared. Then, too, in the general movement which was occurring at that time among the peoples of Europe great changes took place in the populations of Italy and Greece, so that they became both degenerate and corrupted. Amid all the confusion and turmoil, all feeling for art disappeared. Statues of bronze and marble, when not wantonly destroyed, were allowed to fall unheeded to the ground. Ancient buildings often became quarries for building stone. This was true of Italy and of Greece alike. So Byron, speaking of the Coliseum, says—

“A ruin! yet what ruin—from its mass

Walls, palaces, half-cities have been reared.”

Still another powerful influence was at work. Christianity was rising upon the ruins of Paganism. In the 4th century the conversion of the Emperor Constantine may be said to have established the new religion. Its propagators, in the endeavor to extend its conquests, must have felt the importance of removing as far as possible the monuments of the old religion.

Statues of the heathen gods and goddesses must perish along with the sway of the divinities they represented. And



View of the Tower of the Winds. Over the doorway of this building and on each side of it are evident traces of the entablature and pediment which formerly adorned it. The distant rock with the buildings on it, represents part of the Acropolis or Fortress of Athens. The gate through which the horses are coming, leads into the Bazaar, or Market Place, which you here enter close by the principal Mosque.

From Stuart and Revett, *Antiquities of Athens*, I. Chap. III, Plate I. London, 1762.

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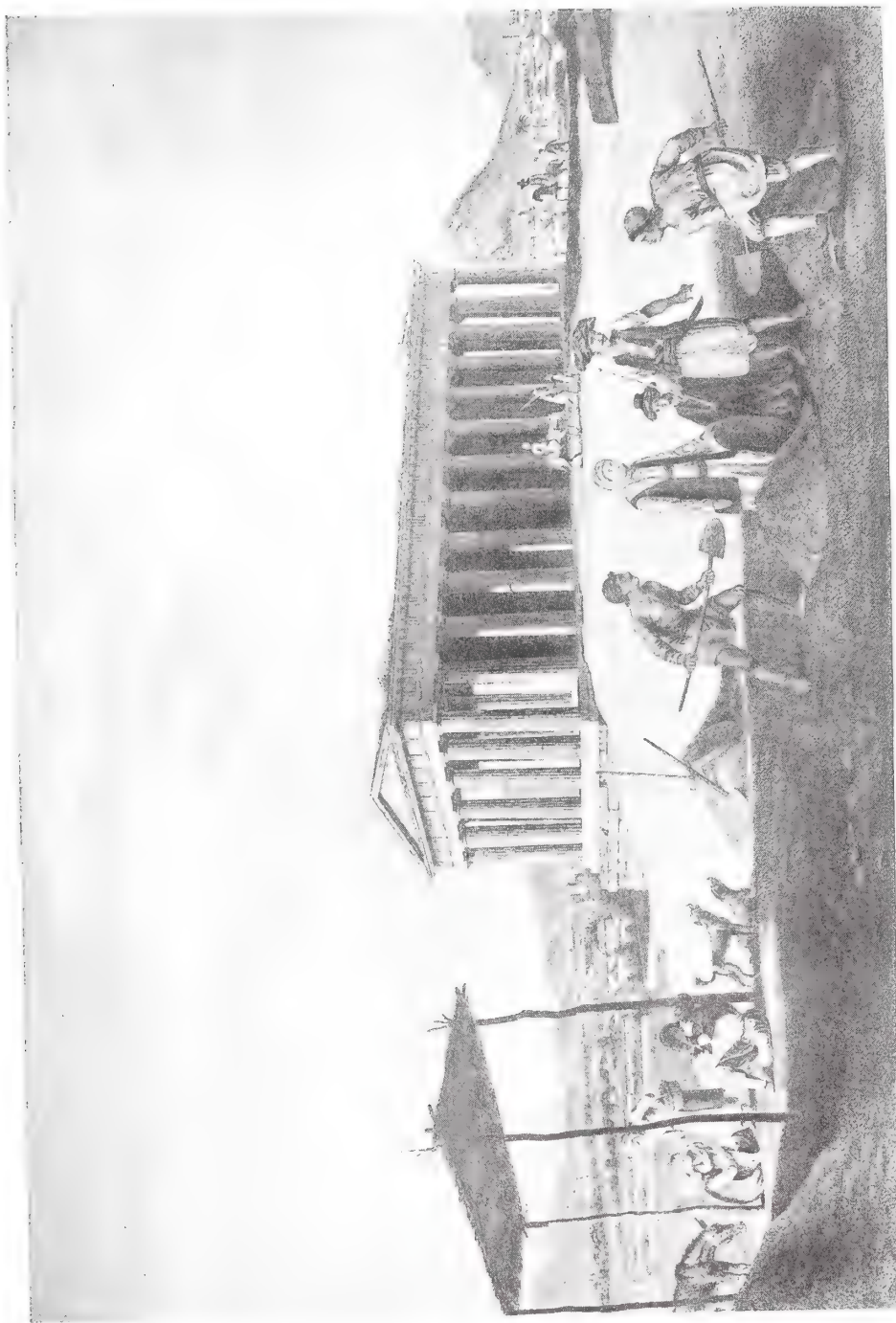
the record has come down to us of the wholesale destruction of ancient works of art in the reigns of Constantine, of Gratian, and of Theodosius. It happened, however, that the heathen temples were often spared, not indeed from any feeling for art on the part of the early Christians, but simply from practical considerations. The Pagan temple was converted into a Christian church and in this way it was saved from destruction. So it fared with the Parthenon and other temples at Athens. The early preachers of Christianity, too, with a sort of world-wise policy and cleverness, strove to make easy for the people, the transition from the old faith to the new. The Parthenon had been the temple of the maiden goddess Athena,—it was now dedicated to a purer, holier maiden, the blessed Virgin. So the Theseum,* in the plain of Athens, was now dedicated to St. George, the valiant Christian knight, the embodiment of Christian chivalry as Theseus had been of Pagan. Some changes were made in the interior of the Parthenon. The door at the East was walled up, and here the Christian altar was placed. The entrance was now at the west, and the walls were covered with paintings of Christian subjects, some trace of which may be made out, even today, among the strange vicissitudes of this wondrous temple.

For a thousand years we hear little of Athens in history. War with all its desolation may have raged in the plain at the foot of the Acropolis. The less substantial monuments of antiquity, neglected or perhaps wantonly abused, we may suppose wasting away and gradually disappearing, but during all this time the temple of Athena still rose in its serene beauty on the Acrop-

olis. During these long dark centuries a single gleam of light flashes up for a brief period, in the 13th century, after the Latin Conquest, when we hear of the Frankish family of La Roche as Dukes of Athens. The Erechtheum and the Propylaea were now the halls of mediaeval princes and the Parthenon was their church. But the worst enemy of the Greeks was at hand. In 1453 the Turks, in their march from Central Asia, captured Constantinople and gained that foothold in Eastern Europe for which they had been striving during centuries. A few years later they were in Athens, and Greece became a Turkish province. The story of Turkish oppression of Greece, for nearly 400 years, is indeed a sad one; and perhaps to realize fully the sufferings of the subject race we should have a Greek to tell the story. A Turkish garrison was established upon the Acropolis. Its walls and fortifications were still further strengthened. The Erechtheum became the palace of the Turkish governor and the Parthenon became a Turkish mosque. The Christian paintings on its walls were either obliterated or hidden with whitewash, and at the southwest corner a minaret was erected. Still, nothing had, up to this time, probably been removed from the exterior of the building. Doubtless the rich sculptures had already received much injury and intentional mutilation. Probably they now began to receive much more in the idle hours of the Turkish soldiery. But no wholesale destruction had yet occurred, and the Parthenon was to remain, for two centuries more, an entire structure.

It seems particularly unfortunate that Athens should, just at this time have come into the hands of the Turks. It was the era of the revival of learning. Europe was just awakening from its

*Recently identified as the Hephaesteum, mentioned by Pausanias.



View of the Temple of Theseus. In the foreground are Albanian husbandmen winnowing corn. The more distant mountain on the right hand is the eastern extremity of Hymettus. The sharp-pointed conical hill near the temple is Anchesmus. On the left is a mountain tract, now called Turco-bouno, perhaps the Brilessus of the Ancients. Beyond is part of Mount Parnes. From Stuart and Revett, *Antiquities of Athens*, III. Chap. I, Plate I. London, 1762.

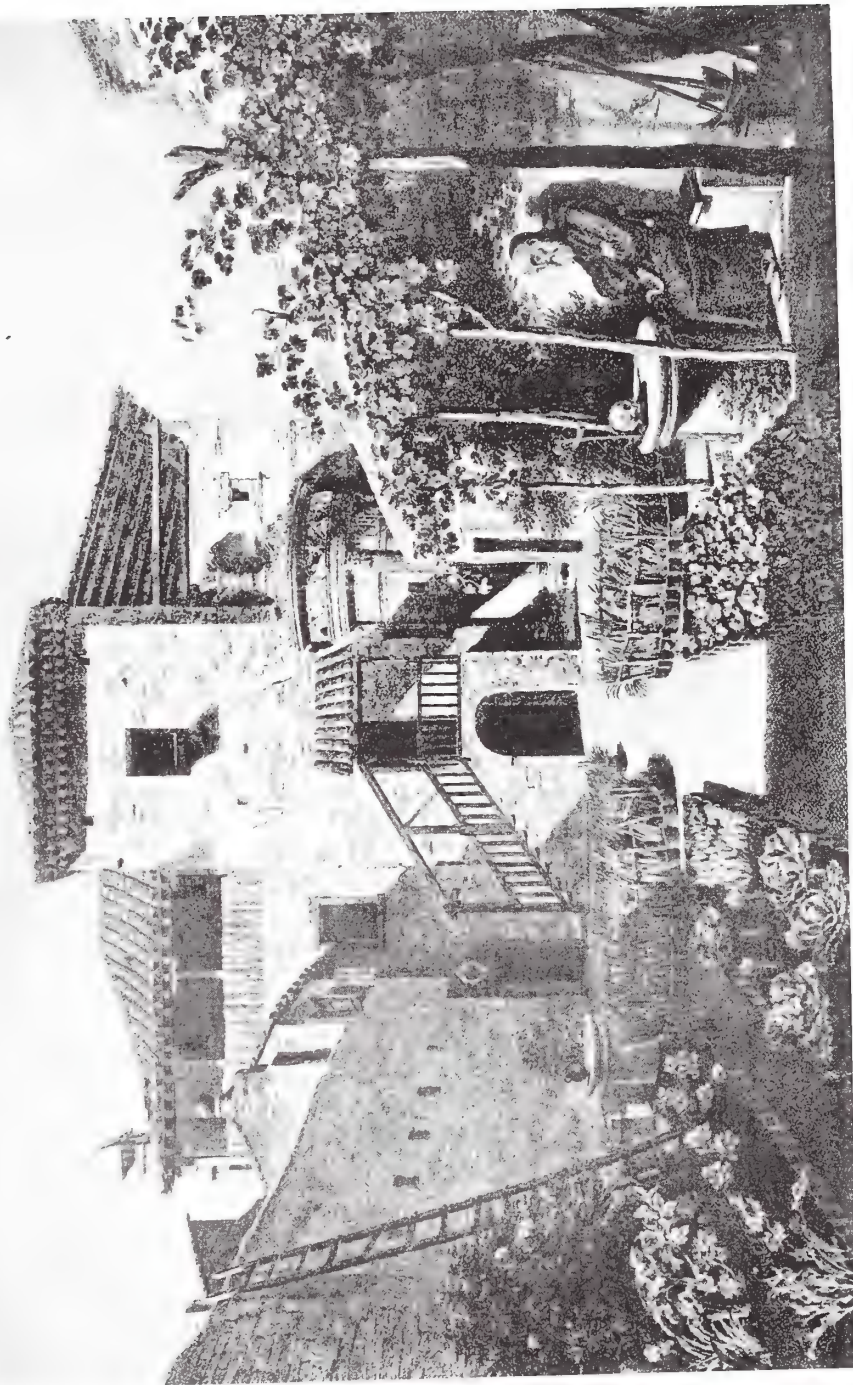
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long sleep. The ancient classics were beginning to be read and Greek literature had just been discovered for Europe by Petrarch. Now was the moment when scholars were asking about Athens and desiring to visit it for the first time since a thousand years, and yet now for the first time it was well-nigh impossible to do so. The Turks were at the height of their power and were the terror of Europe. What Christian so bold as to venture among them?

While then the Greek language was being studied with an eagerness, even with such an avidity as perhaps never before or since, Athens was still a forgotten town. Even in the following century, a Tübingen professor, who had corresponded with some learned Greeks of Constantinople, asks them if there still is an Athens in existence. Not till the 17th century do we begin to find any modern notice of the buildings upon the Acropolis. The tide of Turkish victory had now turned. The power of the Turks seemed on the wane and they were no longer feared as formerly. Travelers ventured now upon Turkish soil. But the gates of the Acropolis were still practically closed to the outside world. An antiquarian who should come to draw or measure the Parthenon was regarded as a spy, examining the strength of the fortifications. Only after the greatest difficulty did a traveler, now and then, succeed in gaining permission to ascend the citadel at all. Such accounts as we have from these early visitors are full of admiration for what they saw. The Acropolis and its wonders were virtual discoveries for Western Europe, so utterly had they been lost sight of in the lapse of centuries. The Marquis of Nointel—French ambassador to Constantinople—visited Athens. He was

so struck with the beauty of the sculptures of the Parthenon that he employed an artist named Carrey to make drawings of them. This was about 1675. About the same time Spon, a Frenchman, and Wheler, an Englishman to whom an account of the Acropolis had accidentally penetrated in their distant homes, came to Athens. To these men we owe the first detailed description, with much inaccuracy, however, of the Parthenon in modern times. But Wheler, though a month at Athens, succeeded in securing admission only a single time to the Acropolis. In view of the injury done soon after to the Acropolis structures, their descriptions and the drawings of Carrey which still exist are of inestimable value to the student of Greek art.

Spon and Wheler were at Athens in 1678. They were probably the last Europeans who saw the Parthenon entire. Ten years later the hostilities which had been going on between the Venetians and the Turks, resulted in a determination on the part of the Venetian general, who had already made some progress in the Peloponnesus, to press on into Northern Greece, and if possible capture Athens. On the 23rd of September, 1687, 10 years after the visit of Spon and Wheler, he planted his batteries on a hill to the west of the Acropolis. Little was at first accomplished. Finally a deserter brought the intelligence that the Turks had stored their powder in the Parthenon. This building was now made the aim of the artillerymen. Again and again the roof resisted, but finally on Friday, the 26th of September, 1687 at 7 o'clock in the evening, the vandals were successful. The fatal bomb penetrated to the powder; and the masterpiece of Phidias and Ictinus, till that moment all but a perfect structure, after the lapse of



View of the Choric Monument of Lysicrates, taken from the farther end of the garden belonging to the Hospitium of the Capuchins. More than half of this monument is walled up, so that of the six columns which form the circular Colonnade, only two and a half appear on the outside of the Capuchin's house. The door on the left hand, which has the French arms over it, leads into the chapel. The figure represents the French Capuchin sitting in his garden. From Stuart and Revett, *Antiquities of Athens*, I. Chap. IV, Plate I. London, 1762

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twenty centuries—was in great part blown into the air, burying in its ruin men, women and children, and hurling great marble blocks into the plain below. The explosion was followed by the surrender of the citadel to the Venetians, but the victors were unable to hold their conquest and after six months the Turks were again in possession. The buildings upon the Acropolis were now all of them in ruin. The Erechtheum and the Propylaea, had before this time, suffered to some extent a fate similar to that which now befell the Parthenon; and moreover the Propylaea had been filled in with earth and stone to the very level of its roof, and on the top was a battery of cannon. The after-fate of the Parthenon may be briefly told. Once become a ruin, its condition grew rapidly worse. All through the following century, that is the 18th, it was subject to wanton mutilation from the Turks and to spoliation by travelers who easily bought the privilege of carrying off some fragment of the sculpture. No attempt seems to have been made by the Turks to clear away the debris, and perhaps fortunately; for some precious pieces of sculpture escaped still further destruction in their places of concealment. However, the Turks used the marble about them for many of their temporary needs. If they wanted to patch a wall, they found a block of marble ready at hand; and if they wanted mortar, they ground up the marble for lime. Finally at the beginning of the 18th century came Lord Elgin into the field. He was the British ambassador at Constantinople. His attention was called to the value of the sculptures of the Parthenon, and at his request the Turkish government, who wished at that time to win the favor of England, granted him permission to carry off

to England such marbles as he might wish. He seems to have taken this permission in the largest sense, for his workmen removed from the pediments all the figures save two, which may still be seen in place on the west front—in all 15 or 20 statues or portions of statues—17 slabs from the outer frieze and 91 of the inner. All these inestimable treasures were in the end, purchased from Elgin by the British government and are now deposited in the British Museum, forming one of the richest treasures.

Thirty years later Greece became free from the yoke of the Turks. The young nation turned its attention immediately to the conservation of such remnants of its past glory as might yet remain to it. Since that time the Acropolis and its monuments have been objects of the most jealous care. No attempt has been made to restore the temples, but they are safe from further decay or depredation.

What is the condition of the Parthenon today? There is an ugly gap right across the middle of it, from side to side—caused by the bombardment to which I have referred. The columns still stand in place at each front and partly along each side until you come to the gap. There the columns were blown out and the fragments lie scattered in confusion on the ground. Of the two fronts the western is in the better condition. Here the entire pediment is in place; but of the statues that once stood there, only two headless and battered trunks remain in place. The metopes of this front are in place but sadly marred and stained. The inner frieze has suffered less, and several of the slabs yet remaining are of surprising freshness. On the eastern front, on the contrary, the pediment is

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all gone, and so is the inner frieze with the wall on which it stood.

The other antiquities at Athens—still to be seen in the plain below the Acropolis—temples, arches, tombs, and the multitude of objects collected in various museums—we must pass over with the mere mention. Impressive indeed are the sixteen lofty Corinthian columns, still standing in solemn beauty in the plain not far from the Acropolis—all that is left of the great temple of Zeus Olumpios. On the other hand, in the opposite part of the city the so-called Theseum may still be seen almost intact, the best preserved of all Greek temples. We may add, too, that the visitor to Athens is amazed at the immense amount of fragmentary marble that is seen scattered about, as if at random and unregarded, in various parts of the city. Roaming about in the old quarter, immediately adjoining the Acropolis, you may see, in some narrow lane, perhaps in front of a hovel, the fluted segment of a marble column, put now to some commonplace practical use—a seat or a doorstep. In a backyard a column is seen protruding from the soil—in a corner stands perhaps some ancient sarcophagus of marble, now a receptacle for rubbish. Bits of beautiful or curious sculpture, the end of a cornice, a slab with an inscription, are seen built into walls of common stone and mortar. Such things are met at every turn. They are in their way most impressive. They give us an idea of the extent to which ancient Athens must have been adorned with temples and statues. They are mute memorials too, of the storm of desolation which for centuries blasted with its fury the abodes of the most artistic race of which we have any knowledge. The ancient

city has gone. We can reconstruct it only in imagination. But there is now a modern Athens—a real existence—the city of today, strange as it may seem to think of Athens as a centre of the restless throbbing life of the 20th century. This modern city is a thing of yesterday, not yet a century old. It dates from the close of the great struggle which freed the Greeks from the Turkish yoke and enabled Greece to take her place as an independent nation. When, in 1834, Otho, the newly-elected king, entered his capital, it was a miserable collection of hovels gathered about the foot of the Acropolis, where after the glory of the ancient Athens had departed, a scanty population had continued to live on, through all the wreck and ravage of the dark ages and through the centuries of the Turkish domination down to the new day that was then dawning for Greece. I will not now discuss the question whether it was wise to select Athens to be the capital of the new Greece. Judging from the standpoint of taste and sentiment, the immortal city might well have been left to her desolation and her solitude—

“Childless and crownless in her voiceless woe.”

The hovels at the foot of the Acropolis, with their miserable inhabitants, one might think were more in keeping with time's disastrous work upon the summit above them and in the plain around them, than could be modern palaces, railroads and gas-works.

But the question of the location of the new capital was, I doubt not, sufficiently considered at the time. The decision was made and we have to-day the result.

Swarthmore College

THEODORE ROOSEVELT IN SCULPTURE

BY FRANK OWEN PAYNE

THE ROUGHRIDER—By *James Kelly*

This equestrian statuette of Theodore Roosevelt was executed as a companion piece for his earlier work, "Sheridan's Ride," which was greatly admired by Mr. Roosevelt. Indeed, having seen the "Sheridan" on exhibition in Tiffany's window, young Roosevelt, just home from Harvard, went in and purchased it for \$250.00.

It was many years later when "Teddy" had just returned from his military achievements in Cuba, that the sculptor solicited him to pose for a statue. Roosevelt demurred at first, but when he realized that it was the author of the Sheridan statue who desired him to give a sitting and when he understood that it was to be a companion piece for that earlier work, he willingly complied with the artist's request and gave him a sitting as desired.

Later, in testimony of his approval of the work, Mr. Roosevelt gave an order for a copy in bronze and he signed his name on the base. Only two of these statuettes are in existence. One of them is still in the sculptor's studio. The other occupies a place of prominence in the drawing room at Sagamore Hill, Oyster Bay, where it faces the "Sheridan's Ride," for which it was intended as a companion piece.

In this unique creation we have a likeness of Roosevelt the energetic, the active, the restless. One can not look upon it without feeling something of the enthusiasm which always inspired this extraordinary man. It would greatly inspire the youth of the country if bronze replicas of this work might find a place in every museum.

THE SENATE BUST—By *James E. Fraser*

During the Roosevelt administration, the sculptor, Mr. James Fraser, was commissioned to execute a bust in marble for the U. S. Senate. The President did not relish posing. He regarded time so spent as wasted. He therefore stipulated that the artist should model him while engaged about the business of state. Most of the "sittings" were accomplished during cabinet meetings, and as the light did not suit in the regular meeting place of the cabinet, these meetings were held in the East Room.

The President was not an easy subject. His nervous energy made him ever on the move and his constant and rapid change of expression made it a most difficult undertaking. The artist was also hampered by having to work in the presence of the Cabinet members, but as the latter gathered about the artist at the close of each sitting to inspect the work, he was able to profit by their criticism as the work progressed.

It is amusing to lovers of real art to learn that when this admirable portrait was finished, the senate committee refused to accept it because it was not attired in the conventional garb of a Chief Executive, to wit; a *frock coat*. To make this work more in conformity with the portraits of other great Americans in the senate chamber, Mr. Fraser remodeled the vesture and added the "Prince Albert" as desired.

In that form this bust may now be seen at the Capitol. The artist, however, regards the original work as



Equestrian Statuette by Kelly. Made just after Spanish War, to be a companion-piece to Sheridan's Ride by same sculptor. Note the autograph of Roosevelt on base.



Original of bust by Fraser made for U. S. Senate. The one in Senate Chamber is clothed in conventional dress. Modeled in East Room during Cabinet Sessions, 1st term.



Plaster cast made from Death, Mask taken by Fraser immediately after Mr. Roosevelt's death.

© Fraser

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superior to the latter. The bust as originally designed is herewith submitted.

People who knew Theodore Roosevelt well have declared this to be a living likeness of him. The expression about the eyes and mouth are most convincing.

THE DEATH MASK—*By James E. Frazer*

Immediately after the death of Col. Roosevelt, the sculptor who had made the great life-like portrait for the Senate of the United States, received a summons to go to Oyster Bay, where he made the casts of the head and face. From these negatives the plaster cast of the head was made, a photograph of which is herewith submitted. In the possession of this work, we are assured of the greatest of accuracy in all future sculptural representations of Theodore Roosevelt.

WILLIAM ORDWAY PARTRIDGE

William Ordway Partridge has made two studies of Col. Roosevelt. One of

these is modeled after the Colonel when he returned from the Spanish War. This bust follows a favorite photograph which Mr. Roosevelt presented to many of his closest friends. It is clothed in khaki uniform of a Colonel and wears the service hat. It is a very spirited portrait which his admirers will recognize as "Teddy" the idol of his party. No photograph of this work has yet been made.

The other is a bust which represents Mr. Roosevelt at a later date, probably during his second term as president. It is a fine conception, quite characteristic of him when engaged in conversation. This bust was on exhibition in the New York Republican Club during the recent celebration of the return of the 27th Division, having been placed there immediately after Mr. Roosevelt's death. The artist has a commission from the Republican Club of New York City to make this bust. It is a speaking likeness.

Neither of the studies of Roosevelt by Partridge is available for publication at present.



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THEODORE ROOSEVELT

Written, on request, for the Concord, N. H., Memorial Meeting of February 9, 1919.

If I could forge you verses that would ring
Like sledges on an anvil, I would sing.
 The song should be a paean, not a dirge;
 It should have all the tumult and the surge
Of endless waters charging up the rocks;
It should be loud with trumpets, and reel with shocks
 Of meeting arms. Then he that sings would twist
 His thought into a sentence like a fist,
To strike death in the face, and boldly say:
"You cannot take this man of men away;
 He is all ours, and we will keep him here
 A torch, a sword, a battle-shout, a cheer!"

Our Theodore was fit to be the pal
Of England's best-loved king,—her brave, bluff Hal,
 Who ran to every task as to a sport;
 Who leaped, a lion with lions, at Agincourt,
But prayed to God it yet might be his lot
To put a fowl in every peasant's pot.
 When God mints men like these He takes a mold
 Large as the world, and stints not with his gold.
He says: "I make a man in every part;
I throne the royal head upon the royal heart!"

WENDELL PHILLIPS STAFFORD.

CURRENT NOTES AND NEWS

The Memorial Window of the American Red Cross Building in Washington

IN Vol. VI. No. 2 of ART AND ARCHAEOLOGY (August, 1917), we published a plate of the National Headquarters of the American Red Cross in Washington, together with a brief account of the dedication of the building on May 5, 1917. Through the courtesy of the Red Cross, we present in this issue illustrations of the famous Memorial Window in the Assembly room of the building which ranks as one of the finest specimens of ecclesiastical art in this country.

The assembly room is finished in colonial style. The three-panel window, which forms more than half of the north wall of the room opposite the entrance door, is of Tiffany favrile glass and of unusual beauty and interest, typifying as it does the whole thought for which the building stands—ministry to the sick and wounded through sacrifice. It was Miss Boardman, of the Central Committee, who suggested the idea to the organizations of the North and South which cared for the sick and wounded of the Civil War, and these organizations not only accepted the proposition but suggested that they unite in presenting a third window which should form a central panel. The cost of the three windows was \$10,000 and the Woman's Relief Corps of the Grand Army of the Republic contributed \$5,000 from funds on hand, while the United Daughters of the Confederacy gave an equal amount. Mr. Louis C. Tiffany, of New York, has developed in a masterful manner the suggestions of Miss Boardman.

The central panel takes one back to the days of the Crusaders, showing that army of gallant knights, with their horses and spears. In the middle foreground is the standard bearer, mounted upon a white steed, with trappings bedecked with jewels and carrying a large flag bearing the Red Cross emblem. On the ground near him is a faithful comrade, supporting a wounded warrior who has fallen from his horse. While the whole scene suggest life and action, emphasis is given to the central thought, that during the onrush, time must still be found to minister to the fallen.

The women of the North gave the west window, which shows Saint Filomena surrounded by an army of women symbolizing virtues. The first of these carries a shield decorated with the Red Cross, and is followed by *Hope*, bearing a banner with an anchor, by *Mercy* with her gifts, by *Faith*, carrying a torch and palms, and by *Charity*, offering a healing draught. In the foreground is a mother holding a little child, who is passing flowers from a basket at her mother's side. Other maidens with the Red Cross banner are in the background.

The east panel is the gift of the women of the South. It also tells the story of noble women and noble deeds. The graceful *Una* from Spencers' "Fairie Queen" is the central figure, with her apron filled with roses, reminding one of St. Elizabeth. *Una* is the personification of Truth and Fortitude. At her right and left are little maidens, one holding aloft a cross and the other the lamp of wisdom. Behind her are maidens with banners bearing the Red Cross and still another bearing a heart, symbolizing helpful love. Kneeling in front of *Una* is another maiden holding a shield with the Red Cross insignia.



Central panel of the memorial window—joint gift of women of the North and South. The Crusaders. The cost of the three windows was \$10,000. Artist, Louis C. Tiffany of New York. The window taken as a whole is probably the largest of modern times.

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Theodore Roosevelt and the Fine Arts

HE approved the Park Commission plan for the development of Washington City.

He guarded its execution against Congressional attacks, and self interested schemers.

He prevented the narrowing of the vista in the Mall by the encroachment of buildings, as it would have destroyed the dignity and harmony of the landscape.

He prevented the location of the Grant Memorial where it would have interfered with the best view of the White House and saw it placed where desired by the Park Commission.

He removed the old Pennsylvania Station, an eyesore, from the Mall.

He prevented the location of the Agricultural Building in the vista between the Washington Monument and the Capitol, where it would have destroyed the composition of the plan.

He prevented making the Lincoln Memorial an addenda to the Railway Station. This led to the final location in the park scheme where we now see it in dignity and beauty.

He assured a National Gallery of Art by insisting upon the acceptance of the Harriet Jane Johnston and the Freer Collections.

He fostered the exhibition of Saint-Gaudens' work, a notable art event in Washington.

He put our gold coinage on a high plane when he selected Augustus Saint-Gaudens, the greatest sculptor of our epoch, to make the designs and models.

He restored the White House to its former dignity and simplicity by calling in Charles F. McKim, our greatest architect.

He called in Frank Millet, the painter, decorator, friend of the small and the great, lost to the world in the "Titanic" disaster, to advise him on decorations and painting.

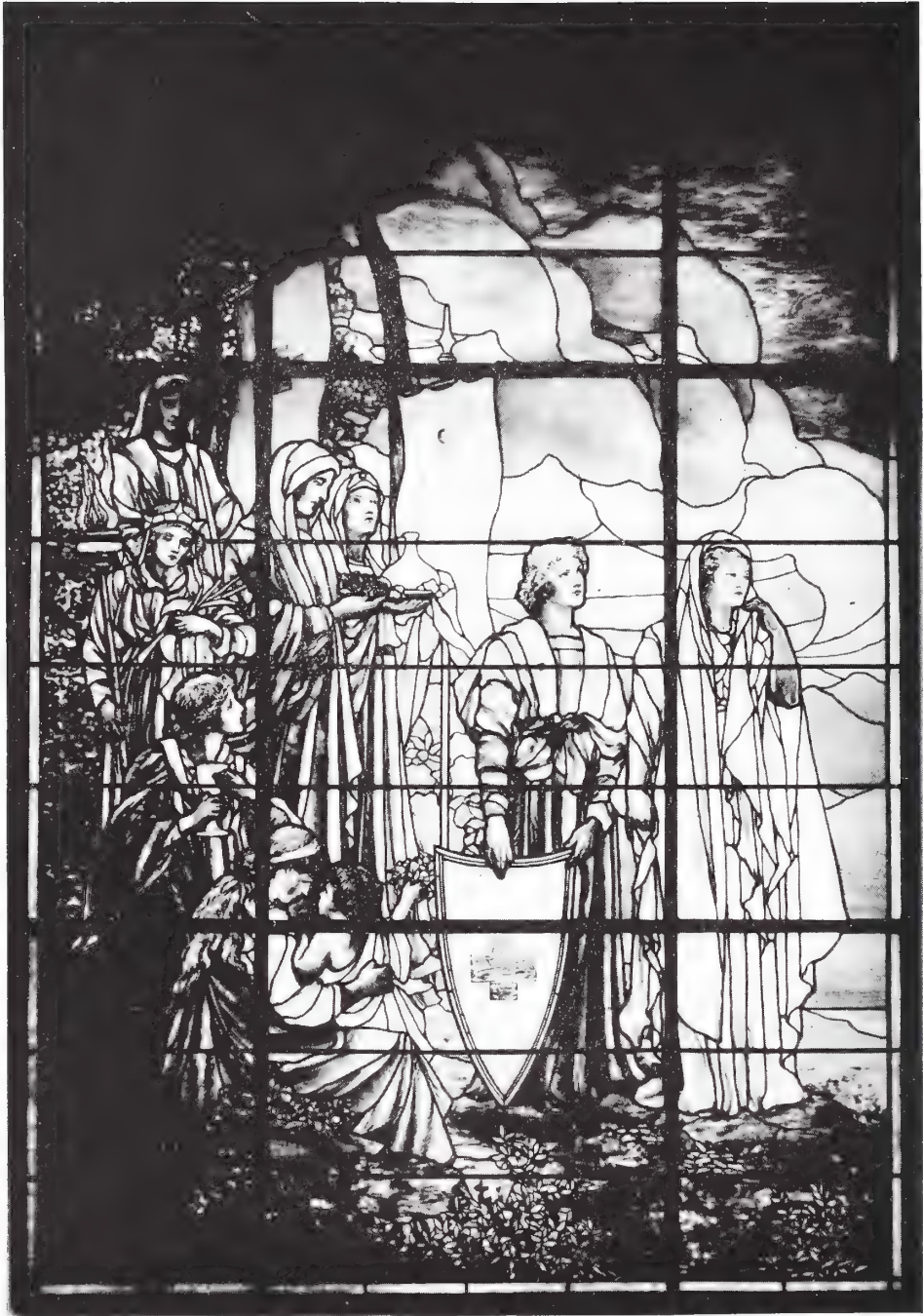
He, just before leaving the White House, appointed a Fine Art Council from which the Commission of Fine Arts grew. This has proved a great factor in guiding the people in the right direction.

He was the first President of the United States since the time of Madison, a period of nearly a hundred years, who zealously fostered the fine arts for the refinement and cultivation of the people.

Glenn Brown in American Magazine of Art.

The Museum Requirements of the Nation

IN order that the American nation may compete with the other great nations of the world in developing the agencies of culture progress, four great museums are an absolute necessity. They are the museums of (1) Natural History, (2) American History, (3) The Fine Arts, and (4) Technology. Buildings for two of these are already provided, but their utilization is greatly embarrassed by the necessity of accommodating great collections which are not germane and which should be separately housed.



Memorial window given by women of the North. West panel of the three-panel window which forms the side of the Assembly room in the Red Cross Building at Washington, D. C. St. Filomena, with Shield Bearer, Hope, Faith, Charity, Mercy.

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The *Natural History Museum* is a storehouse of all that relates to the natural sciences and the laboratories pertaining thereto, a vast and most important field which cannot be neglected by any modern nation. It now occupies in large part the New Museum building.

The *Museum of History*—of *National History*—is an absolute necessity to a civilized nation. In the United States it should represent and fully present the period of discovery, the fullest possible presentation of the events of the Revolution, the Civil War, and greatest of all, the world war which is now just closed, to say nothing of the intervening periods and the future. The development of a Museum of American History is an obligation of the present to the future that a civilized people cannot afford to ignore. It is deeply to be regretted that as yet no building has been provided.

The *Art Museum* is designated to accommodate all that relates to the vast range of the arts of taste, a vital field which so far is sadly neglected by our nation. It should stand for the encouragement and promotion of taste and refinement in every branch of human endeavor and should serve to mark the position of the nation in civilization and in the scale of refinement. It is manifest that the success of a people depends upon the proper application of the canons of taste to the whole range of its activities.

It is true that the art collections of the nation grow regardless of the lack of adequate accommodation, but by no means to the extent that would be possible under reasonable conditions. The loss of great collections in the past due to our lack of preparedness is a matter of record. Art collections are made by men of taste and wealth, and as a rule at the close of the career of the collector the collection goes to the most worthy institution within reach. The nation has already received rich gifts of art works though unable to give the least assurance that they would receive the treatment required by works of art. In one case a building has been presented in order that the gift of art works might receive adequate care. Everything else being equal, there can be little doubt that collectors would prefer that their treasures should pass into the possession of the nation, and Washington is the focusing point of the nation.

It should not be assumed for a moment that an Art Museum is for the accommodation of paintings and sculptures merely. The Art Museum of the nation should cover a vastly wider field—the history of art—its evolution and its application to every branch of human activity which calls for the exercise of taste. The world knows that the American nation so far has barely made a beginning in this essential direction and there can be no question that we should, at the earliest possible moment, provide for a fine-arts building equal or superior to the foremost in the world.

The fourth requisite in the national group is the *Museum of Technology*. It should be devoted to the great field in which our national achievements are surprising the world. There is already a great body of material in hand but adequate expansion is forbidden by the lack of room. In case new buildings are provided for History and Art, the old museum building could be a Museum of Technology. This may be advocated not only because the building already contains a large body of technic material, but for the reason that being of brick and in the bad



Memorial window given by women of the South. East panel of the three-panel window which forms the side of the Assembly room in the Red Cross Building at Washington, D. C. Una (from Spencer's "Fairie Queen") with maidens bearing symbols.

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taste architecturally of the Centennial period, it would not prove satisfactory for the housing of either History or Art, these branches requiring structures of large proportions and in the noblest type of architecture.

The adequate founding of these four coordinated museums by the nation and for the nation, in Washington, is an absolute necessity if America is to establish and hold her place among the foremost peoples of the world.

W. H. Holmes

A Ministry of Fine Arts

A MOVEMENT for the establishment of a Ministry of Fine Arts in the national government has been started in Washington, and already indorsed by the Arts Club there, which immediately took steps to appoint a committee for active work with the Congressmen and Senators, after an address delivered by the editor of *Musical America* and the president of the Musical Alliance, who was the guest of honor at a dinner there—Dr John C. Freund.

The propaganda necessary to carry out the idea, the need of which has long been felt in this country, must take the form of an appeal to the millions, for they are millions, engaged in music, drama, literature and the arts, to realize that the power is in their hands, and that power consists in the vote, which they have hitherto neglected, for most professionals take little or no interest in politics. When the great army of intelligent, cultured and well-to-do persons who are interested in music and the arts as a matter of livelihood realize their power, the battle will almost be won. It cannot be expected of legislators, and particularly of politicians, that they will have any regard for those who are neglectful of their civic duties.

With the establishment of a Ministry of Fine Arts, a number of questions as well as problems now before the musical and dramatic world will be far on the road to solution. Such an organization will be able to indicate the means by which we can have national opera, a national conservatory of music, the necessary aid to encourage American composers; musical schools for the education of players to fit them for symphonic and other orchestras. Such a ministry exists in almost every civilized country. It is time the United States took the matter up, not merely from the artistic or cultural point of view but from the practical business point of view.

Musical America

Ovid in Bulgaria

IT was a bitter blow to Publius Ovidius Naso, the best selling poet of Augustan Rome, when the Emperor exiled him to a desolate town on the barren shores of the Black Sea as a punishment for too faithfully reflecting the manners of his time. There he lived his last years and there he died; nor did a gentleman used to the luxurious life of the capital of the world ever quite reconcile himself to the society of barbarous Scythians.

Two thousand years later Ovid would have liked it better. By that time the town of Tomi had become Constantza, one of the principal ports of Rumania and the summer resort of the wealthy and ease-loving society of Bucharest. And every day gentlemen very much like Ovid, and ladies whom Ovid would have

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liked very much, passed through the Platza Ovidiu, where a statue of the poet commemorated the first incursion, if an unwilling one, of the leisure class. In due course of time, however, Constantza fell into the hands of Scythians more ungracious than those among whom Ovid had lived. When the Bulgarian Army overran the Dobrudja in 1916 it was followed by the expropriators whom all the Central Powers sent into occupied territory. The Bulgars, like the Germans, were acquisitive; they would take anything from factory machinery to first editions and Japanese prints. Among the plunder shipped back into Bulgaria from Constantza was the statue of Ovid, once more an exile.

Malicious Rumanians have said that the Bulgars did not know who Ovid was, that they thought the statue was that of the Mayor of Constantza. Whether this be true or not, the Bulgars have been considerably more careless about the preservation of classical remains than the Rumanians. Some years ago a great heap of stones with Roman inscriptions lay in a museum yard in Sofia, with grass growing among them; nobody had cared to take the trouble to carry them indoors. Perhaps Ovid was thrown in among them to await such time as the Bulgar had leisure from his forays into other lands and could arrange his monuments of classical culture to suit himself; at any rate, Ovid escaped the ignominy of being melted and turned into shell cases, for after vigorous protest from Rumania and the Allies the Bulgarian Government finally shipped him back to Constantza.

New York Times

Tenth Annual Convention of the American Federation of Arts

THE American Federation of Arts will hold its *Tenth Annual Convention* at the Metropolitan Museum of Art, New York, on the 15th, 16th and 17th of May. The sessions of the Convention will all be held in the lecture hall of the Metropolitan Museum.

Both morning and afternoon sessions on the first day, May 15th, will be devoted to the subject of *War Memorials*. Among the speakers will be Charles Moore, Chairman of the National Commission of Fine Arts of this city; Morris Gray, President of the Museum of Fine Arts, Boston; Edwin H. Blashfield, the distinguished mural painter; Cass Gilbert, the architect of the New Treasury Annex, the Woolworth Building, New York, and the Minnesota State Capitol; and Frederick Law Olmsted, the landscape architect who during the war served on the Housing Commission.

The session on Friday morning will be devoted to the work of the "American Federation of Arts" which, because of war needs, will be considerably broadened in scope. Among the speakers at this session will be Oscar B. Jacobson of the University of Oklahoma; Pedro J. Lemos of the Leland Stanford, Jr., University of California and probably Edgar L. Hewett of the Santa Fe Museum, New Mexico, and John Cotton Dana of the Newark Public Library, all of whom are taking an active part in advancing the knowledge and appreciation of art in this country.

The afternoon session on Friday will be devoted to the subject of *Art and Labor* with the purpose of showing how art can be made an instrument both of Americanization and of reconciliation. Joseph Pennell will speak on "Pictorial Public-

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ity" treating of the poster as a medium of communication; Gerrit A. Beneker will present a paper on "Art as a Constructive Force" the result of his own experiment as an artist employed on large construction works both in this city and in Cleveland. Henry W. Kent will tell what the Metropolitan Museum is doing to assist the development of industrial art not only through the use of its collections but through the Department of Industrial Art in direct contact with the manufacturers and artists.

On Saturday there will be but one session, that to be held in the morning. The general topic will then be *Art and the Nation*. Charles D. Walcott, Secretary of the Smithsonian Institution will be one of the principal speakers and his subject will be the National Gallery of Art. Mr. Thomas Whitney Surette will speak on the subject of "Music for the People, through the Cooperation of the Art Museums."

On the evening of the 14th preceding the opening of the Convention a reception will be given the delegates and members in attendance in the *Morgan Memorial Hall* of the *Metropolitan Museum*. There will be music. Among those in the receiving party will be Mrs. Robert W. de Forest, Mrs. Herbert Adams, Mrs. John W. Alexander, Miss Cecilia Beaux, Mrs. E. H. Harriman, Mrs. H. O. Havemeyer, Mrs. Otto H. Kahn and Mrs. Cornelius Vanderbilt.

In addition to this reception delegates to this Convention will be given the privilege of viewing some of the *private art collections* in New York which are rarely open to visitors, such for example, as those of Henry C. Frick, Mrs. H. O. Havemeyer, George Blumenthal, Senator Clark; also the library of J. Pierpont Morgan.

On Saturday afternoon after the final session, a *reception* with music will be given in honor of the delegates in the *Fine Arts Building* by the "National Association of Women Painters and Sculptors."

The College Art Association of America

will hold its annual meeting at the Metropolitan Museum, New York, Monday, Tuesday and Wednesday, May 12-14, the three days preceding the meeting of the American Federation of Arts; and the American Association of Museums will hold its annual meeting the first of the following week.

The Twentieth International Congress Of Americanists

An official announcement has been received through the Brazilian Embassy that the XX International Congress of Americanists will be held at Rio de Janeiro in the latter part of June, as formerly agreed upon. The Congress in Brazil promises to be of more than ordinary importance, both from the point of view of stimulating the development of anthropological sciences in that country and of assisting in furthering international relations.

Applications for membership in the Congress may be made to Dr. Ales Hrdlicka, Smithsonian Institution, Washington, who should be promptly informed of any communications that Americanists of this country may wish to present before the Congress. All scientific institutions and societies are requested to appoint delegates whose names should be sent to Dr. Hrdlicka and all persons who may have in mind to go to Rio de Janeiro as part of the American delegation should communicate with him.

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War Memorials

IN response to requests for advice from different quarters, the following suggestions are offered to those who are considering the erection of war memorials, by the American Federation of Arts.

- (1) Consider the amount of money probably available. Conclusion on this point must necessarily precede any determination as to the form of memorial, and is equally important whether that form be some structure, architectural or sculptural, painting or work of landscape art.
- (2) Consider tentatively the form which the memorial should preferably take, whether architectural or sculptural, a painting or some kind of landscape art.
- (3) Also the question of site. This question is of vital importance. In large towns the memorial, if monumental, should not be so placed as to obstruct traffic and at the same time should be in a position sufficiently conspicuous to be worthy of its object. Existent buildings and other surroundings should be considered in deciding location. So should also the permanence of such buildings and surroundings. This is quite as important in the case of a small village as in a large town or city.
- (4) Likewise in connection with any structure the question of material, whether stone, marble or bronze. Local stone has advantages, both economically and sentimentally.
- (5) The approaches to any memorial and the points of view from which it is seen are quite as important as its immediate surroundings.
- (6) The cost of laying out the site, when necessary, should be included in the scheme. The effect of a memorial is often entirely lost by want of a careful laying out of the site.
- (7) Where memorials are proposed for the interior of buildings, whether in sculpture, architecture, stained glass, mural paintings or wall tablets, careful regard should be paid to the scale, and character of the architecture of the building and to any adjacent monuments.
- (8) The lettering of all inscriptions should be carefully studied and should be legible. A bold Roman type, or the Italian lettering of the 16th Century based on it, is the type most suitable.
- (9) In all memorials simplicity, scale and proportion should be aimed at rather than profusion of detail or excessive costliness of material. It is the artistic, imaginative and intellectual quality of the work that gives it its final value.
- (10) Before the adoption of tentative plans, and preferably before any plans are made, secure expert advice. This can usually be best obtained by calling in a competent artist, be he an architect, a sculptor, a painter or a landscape architect. If there is to be a competition careful specifications setting forth the terms of the competition should precede it. It should be remembered that the ablest artists are not usually willing to enter competitions except for structures of the most important kind.

BOOK CRITIQUES

The Days of Alcibiades. By C. E. Robinson. New York, Longmans, Green and Co., 1916. \$1.50.

The Unwilling Vestal. A Tale of Rome Under the Cæsars. By Edward Lucas White. New York, Dutton and Co., 1918. \$1.50.

These are two good popular books, one illustrating in narrative form Athenian life during the Peloponnesian War, the other a novel based on Roman life and full of archaeological descriptions of Rome and things Roman. Mr. Robinson hangs his story around the career of Alcibiades, one of the most freakish and fascinating characters of all times. He was a boy of boys who played knuckle-bones in the street and narrowly escaped being run over. He was at once the ward of Pericles, the pupil of Socrates, the scandal of Athens, the victorious athlete, a general in the Sicilian Expedition, a traitor, a rescuer, an adventurer. He it was who probably caused the attack on the Melians, who were told to join the Athenian league and when this small defenceless people refused, all males of military age were slaughtered and their wives and children sold into slavery (all which has a strangely modern sound). There is no more fascinating figure for a study of Greek life and the result is that almost all the incidents of public and private life are discussed. We study Alcibiades' boyhood, then visit an Attic farm, associate with the ephebes, consult the oracle at Delphi, enjoy Phormio's naval victory over the superior Spartans as well as a land battle at Delium, are initiated into the Eleusinian mysteries, have a dinner-party in the house of Pulytion where Alcibiades parodied the mysteries. We visit the Market-place, see a funeral, witness a performance of tragedies at the Greek Dionysia, attend the ekklesia in which Alcibiades tricked the Spartan envoys. We take part in a wedding festival, have a description of Athens where politics was every man's pastime and no man's profession, witness the Panathenaea and after visiting Peiraieas and seeing the departure of the Sicilian expedition, we go to Sparta for a chapter, and finally have the jury trial and death of Alcibiades. There is a true historical foundation, but the main value of the book is to give an insight into Athenian manners

and customs and we have such characters as the conservative farmer, the smart young aristocrat, the wealthy merchant, the slave, the philosopher, etc. Mr. Robinson is a thorough scholar and has drawn widely from Greek authors from Homer to Lucian and from archaeological sources. Many of the admirable descriptions are inspired by his own travels in Greece. The scholar will enjoy detecting all sorts of sources. He will recognize many favorite passages, and also many bits of Greek literature not always read in college such as the famous drinking song or *skolion* in honor of Harmodius and Aristogiton of which a new translation by Mr. Rackham is given, or even a quotation from a fragment of Euripides' Theseus which few but Greek epigraphists know or understand.

The illustrations based on the author's sketches help visualize the story, even if they are not as trustworthy as those in such an excellent book as Gulick's *Life of the Ancient Greeks*. However, this is one of the most interesting companions to the reading of Greek authors and Greek history that has recently appeared and, as the *London Times* said, if the classics can be taught in the spirit of this book there should be no anxiety about their future.

Mr. White's *Unwilling Vestal* is not the work of so great a scholar but is a very well-written novel based on the life of the Vestal Virgins and abounds in many fascinating archaeological passages and brilliant descriptions, which unfortunately are often dragged in rather irrelevantly to show the writer's reading; and he must have well ransacked the *Corpus of Latin Inscriptions* to find all the unusual and to the modern mind unnatural proper names which are employed. The book certainly is a good historical novel and should be welcomed by every lover of Rome. Mr. White has evidently read the literature on the Vestals including the researches of the American scholar, Miss Van Deman, who is probably our best authority on the subject.

D. M. R.

Domestic Architecture. By L. Eugene Robinson. New York, The Macmillan Company, 1917. Pp. xiii, 378. \$1.50.

This is a practical little book which gives in simple language a great amount of informa-

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tion of value to any one who wishes a house with which he shall be satisfied. A brief historical chapter and one on American colonial architecture are followed by a series containing most useful observations of the choice of a site, the arrangement and treatment of rooms, the methods of construction, the mechanical equipment and accessories. Much of the information, indeed, should be very welcome even to a householder who is not going to build. Although the book does not pretend to make an architect's services unnecessary, it is devised to give some elementary instruction in drawing and design if desired, and is no doubt intended to serve as a text book for the numerous courses on domestic architecture in schools of household science.

D. M. R.

Joseph Pennell's Liberty Loan Poster. Philadelphia and London; J. B. Lippincott Co., 1918. \$1.00.

A recent book that Mr. Joseph Pennell has added to his series of volumes on the "Wonder of Work," entitled "Joseph Pennell's Liberty-Loan Poster," is a most valuable and instructive treatise on poster making.

The sub-title—"A text-book for artists and amateurs, governments, teachers and printers with notes; an introduction and essay on the poster by the artist"—is most comprehensive, proving as it does the *need* of governments, teachers and printers for a text-book.

After a brief resumé of the history of poster art from the beginning, when the Assyrians and Egyptians, later the Greeks, made their realistic records on their walls and in their temples, he says the "new poster, like the old fresco, must tell its story without words." And today, through the horrible world war has come a renaissance of Art, awakened by the need to rouse the people, to force their attention.

A flood of posters has been the consequence. Nothing like it before, not only in this country but everywhere, France, Great Britain, Italy, Holland, Russia, and Servia have expressed themselves in this manner, graphically and effectually.

There have resulted in this great output, many good, virile, appealing pictures that have had for their motive the various Liberty loans, the Red Cross, Y. M. C. A., and relief

work of all kinds; but Mr. Pennell contends that the work might be much better if the artists themselves understood more thoroughly the mechanical reproductive processes rather than leave this part of the work to public printers and commercial lithographers.

He makes a special plea for proper schools of the graphic arts in the United States, where the artist of the poster may receive expert technical training, not alone in designing, but in printing.

He says that in our schools no instruction whatever is given in the making of a lithograph, what colors to use, how to use them, nor the various stages necessary in printing from the stones.

He urges a National School supported by the Government, such as exists in almost every other country.

In this little book the artist gives every detail in the making of his own poster from the beginning to the successful and finished picture which was one of the most striking issued by the Division of Pictorial Publicity of which he was a member.

To Mr. Pennell himself, might appropriately be applied the title he has so effectively used—"The Wonder of Work," as the amount of his accomplishment has been stupendous and easily exceeds that of any of his contemporaries.

H. W.

Historic Silver of the Colonies and its Makers. By Francis Hill Bigelow. New York, The Macmillan Company. xxiv + 476 pp. \$6.00.

The recent revival of interest in early American silver, in which Mr. Bigelow has already taken a large part, has produced a number of interesting exhibitions and catalogues, and the superb great volume of "American Church Silver," but hitherto there has been no general work at once comprehensive and within ordinary means. Mr. Bigelow has now supplied this, in a book which is also of profound scholarship and fascinating historic interest. Unlike the "American Church Silver," which was arranged alphabetically by towns and churches, this is divided into chapters devoted each to a single type of vessel or utensil and within these the arrangement is a chronological one, which traces the development from the earliest settlements to about 1825. Domestic silver is covered as well as ecclesiastical, and teapots,

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spoons, and punchbowls are as fully illustrated as chalices and basins. Mr. Bigelow's researches have revealed in an astonishing number of cases, not only the maker, but the original owner of the piece, and its history. Indeed the pieces themselves often furnish historical evidence of the greatest interest. Through the authentic records and clear reproductions of these pages is revealed an art which a multitude of the colonists practiced as adeptly as their fellows of the old world, and in which they created many beautiful forms of their own. No collector or amateur should neglect to secure this book, which dwarfs the hasty compilations of recent popularizers, and stands in the first rank.

F. K.

A History of Ancient Coinage 700-300 B. C. By Percy Gardner. Pp. xvi+463, with 11 plates. New York, Oxford University Press, 1918. \$7.20.

Though rather expensive this is one of the most important books which have appeared in recent years in the field of classical archaeology. This is the first real broad historical sketch of Greek Coinage as an organic unity by a scholar who is historian as well as numismatist, who takes "cities in groups rather than separately, tracing lines of trade influence from district to district, trying to discern the reasons why coin standards found acceptance in one locality or another." More than sixteen years of association with Barclay Head in the British Museum (to whom the book is dedicated) and his own numerous researches have made Professor Percy Gardner one of our foremost authorities on Greek coins. His papers on the origin of coinage, and on the coinages of the Ionian revolt (in which he first identified a uniform coinage issued by the cities of Ionia which took part in the revolt against Persia in the years 500-494 B.C.) and his papers on the coinage of the Athenian Empire, showing Athens' pride and love of dominance (motives even today as strong as those of commercial advantage in world politics) have solved many a difficult problem. They have been rewritten and are incorporated in the present volume, the introduction of which can be read with pleasure by layman as well as scholar. It contains an account of Greek trade-routes, classes of traders, bankers, early measures of value, the origin of coin-standards, mutual relations of precious metals, rights of coinage, monetary alliances, mother-city and colony, standard

currencies, monometallism and bimetallism, the dating of Greek coins, hoards, and fabric, and then follows a more detailed treatment in chapters I-XIII of the First Period to 480 and in chapters XIV-XXI of the Second Period, 480-300 B.C. After a general index is a description of the coins shown on the plates.

This excellent book will be of great interest to all students of coins and to our many subscribers who have collections of coins themselves or are interested in the subject. It will also interest the layman who cares to know something about the beautiful art of ancient Greek coins, and the story they tell for history.

D. M. R.

The Antique Greek Dance, after Sculptured and Painted Figures. By Maurice Emmanuel. Translated by Harriet Jean Beuley. New York: John Lane Co., 1916. Pp. xxviii+304. 600 illustrations. \$3.00.

The original French edition of this book published as a Paris doctoral thesis in 1896, was soon exhausted, so that a new edition of it in the form of a translation will be welcomed by all who are interested in comparing the ancient Greek dances with the modern French ballet, or in reviving Greek dances.

The book of Emmanuel, which was the first to study the evolution of the Greek dances in a logical way by collecting references in Greek literature and studying Greek sculpture and vases, despite its lack of scientific archaeological knowledge has long been the standard work on the subject. Another book along the same lines, Diana Watts, *The Renaissance of the Greek Ideal*, has already been reviewed in *ART AND ARCHAEOLOGY*, V, 1917, p. 251. In both of these books the distinctive feature is the confrontation of the poses given by the monuments with those reproduced by a modern dancer or athlete and caught by instantaneous photography. The unfortunate thing about Miss Beuley's edition is that she has no good command of the English language, does not know French well and has no idea of Greek or Greek Archaeology, as absurd mistakes on nearly every page, too numerous to note, bear witness. In view, however, of the inaccessibility of the important original French volume in these days of Greek pageants, of so-called Greek dances, the layman and dance connoisseur will enjoy looking at the 600 figures and five plates and can gain some profit from reading the text.

D. M. R.

Stand up and be counted

YOU who are thankful that this war is over—
stand up and be counted. You who feel it was
worth it to spend billions of dollars to save millions of
men—come forth and answer.

You to whom kith and kin are dear—who see your
loved ones returning safe and sound—show that your
thanks is of the heart, and real.

Let's pay the bill clean. Let's show our sense of
honor is keen when the job is done, even though martial
music and the stirring tramp of serried rows are dumb.

Peace came before we had to pay more—because
we were willing to pay more. Now let's pay it.

*Satisfy your own sense of honor—
Subscribe to the Fifth Loan—the*

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- II. THE BEGINNINGS OF SCULPTURE IN COLONIAL AMER-
ICA *By Fiske Kimball*
- III. SOME EARLY AMERICAN PAINTINGS.

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The House of the Seven Gables, after restoration, Salem, Mass. (p. 145)

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VIII

MAY-JUNE, 1919

NUMBER 3

DESTRUCTION AND PRESERVATION OF OLD BUILDINGS IN NEW ENGLAND

WILLIAM SUMNER APPLETON

OF THE many thousand houses built in New England in the 17th century but a few hundred are extant. Of those that have disappeared we know practically nothing, for only in scattered instances have any pictures been preserved and these generally embody numerous later changes, while such documentary evidence as still exists is extremely meagre.

It seems reasonable to suppose that the first comers built houses much like those with which they were familiar in England. Of these houses all that still stand have been modified from time to time to suit the passing needs of the owners, or to meet the changes in fashion, so that there is now not one standing containing all the features of the oldest work. For instance, no house has come down to us still covered with thatch. There is no known instance of a casement window of leaded

glass still in place. There is no exterior oven now to be found. There is no house standing of which we can say definitely that we are sure it was half-timbered, although possibly some of the existing houses were originally of this form of construction. These are but a few of the old features.

The best of architects would be baffled if he should undertake to tell us definitely what kind of a house was that of Theophilus Eaton, of the New Haven Colony, a house of which Stiles has recorded that "it has nineteen fireplaces," or that of Mr. Davenport in the same colony, with its thirteen fireplaces. These, however, are but two of a long list of interesting houses, the destruction of which we must ever regret. Many disappeared so long ago that of them but little is known, while others, a trifle better recorded, stood until comparatively recent times.

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The Wells House, formerly standing on Salem Street, Boston. The third story was doubtless originally but a garret.

Early Houses Now Destroyed

A very early house was that built on Cape Ann by the Dorchester Company about 1623-25, as a residence for Governor Roger Conant. This was soon taken apart and set up again in Salem, where it stood—or at least a portion of it did, until very recently.

Almost as early was the "Great House," built by order of the Massachusetts Bay Company at Charlestown in 1629, to be the residence of Governor Winthrop when he and his followers should arrive there. It may astonish many to learn that this building was standing as recently as the Revolution, having been destroyed in the burning of Charlestown on the day of the Battle of Bunker Hill.

A house of great antiquity was that of Roger Mowry, which stood in Providence in the days of Roger Williams. The date 1653 has been assigned to it and it was perhaps the last Providence house of which it could be said that Roger Williams must almost certainly have entered it. One might have expected that such a building would have been revered above all others by every true son of Rhode Island, and yet its destruction, in July, 1900, aroused but little notice. There were persons who would have spared no effort to preserve it had they known of its impending destruction, but unfortunately they received no warning. The amazing thing is the speed with which an old house can disappear.



The "Old Feather Store" or "Cocked Hat," Dock Square, Boston. At the top of the end gable is the date 1680. Building removed about 1860

The owner not knowing, or perhaps caring, that any one is interested in its preservation, makes up his mind to destroy it. In two or three days the work is done, before any of its friends realize its danger.

Another Rhode Island building of the greatest interest and antiquity disappeared before the Mowry house. This was the old Arthur Fenner house, sometimes known as the "Fenner Castle," in Cranston. Its origins are lost in the distant past and we can only say that in the details of its carpentry, its joining and its iron work, it showed a building almost mediaeval in type. Nothing like the moulding on its mantel tree is known elsewhere in New England, and there were refinements of

detail in its mortises and tenons for which we search in vain elsewhere hereabouts. Those interested in the Mowry and Fenner houses should consult "Early Rhode Island Houses," by Messrs. Isham and Brown.

The Old Feather Store

Doubtless one of the best known 17th century houses, with the picture of which everyone is familiar, was that called the "Feather Store" in Boston. This venerable structure, bearing on its exterior the date 1680, stood until about 1860—a patriarch among houses. Not only did its second story overhang the first but the attic gables overhung the second story. Artistic brackets supporting its projecting stories, gave

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The Aspinwall house, a former Brookline, Mass., landmark.

emphasis to the overhang, and the appearance of antiquity was still further heightened in this building by the exterior plasterwork—perhaps a true survival from the old days of half-timbered work. There can be no doubt that were this building now standing it would surpass in interest any 17th century building in America, with the possible exception of the Fairbanks house in Dedham.

The Wells House, Boston

The number of 17th century Boston houses with projecting second stories

must have been large indeed, and one of the most interesting—the Wells house, said to have been built about 1650-70—was standing as recently as 1894. This house, long a landmark on Salem Street, had a strongly marked projection on its gable end and the clearest pictures of it show the end of an unmistakable diagonal summer beam extending to the corner of the overhanging second story. In this respect the house resembled the Sun Tavern—another Boston building, said to date from 1690 or earlier, and demolished in 1912. The Society for the Preser-



Photograph by Frank Cousins.

The Hunt house. One of the best of the overhanging second story houses formerly standing in Salem. (p. 137)

vation of New England Antiquities would have secured the frame work of this Sun Tavern for reerection or preservation elsewhere had there been a suspicion how interesting this would prove to be when opened up by the work of demolition. Almost half of the original building had previously been destroyed, but the remaining portion showed an overhang of fourteen inches in the second story, along the front and one end. Not until the demolition of 1912 was the fact revealed that a twelve inch overhang had also extended along the back, and we may guess that

the other end had been similarly constructed, giving us accordingly a house, the second story of which overhung the first, front, back and both ends. Details of the second story floor framing were unique in the records of New England, and it is hoped that measured drawings of these will eventually be published.

A Lost Connecticut House

A fine old Connecticut house, very picturesque but of no historic association, disappeared sometime since 1898. This was the old Patterson house at



Photograph by John H. Thurston

Birthplace of Oliver Wendell Holmes, Cambridge, Mass., within a month of its destruction. Formerly standing between Austin Hall and the Hemenway Gymnasium, Cambridge. (p. 140)

Berlin, for which Mr. Isham gives the date of about 1680. It had the interesting feature of the hewn overhang in an unusually good form. Of its appearance Mr. Isham wrote, "in this case the sunken, twisted, weather-beaten veteran—which still faces the visitor who pass under the shadow of the trees which darken the door-yard—leaves nothing to be desired." On the strength of this description the writer recently made a trip to see it, only to find that it had gone years ago.

The Benaiah Titcomb House Newburyport

An interesting old house destroyed by the City of Newburyport, which should have exerted itself to the utmost to preserve it, was that built for Benaiah Titcomb about 1695. It seems to have attracted but little local notice until the year 1911, and was overlooked in the principal history of the town. Benaiah Titcomb was, however, one of the substantial citizens of his time, a donor of silver to his Church, and a man whose

house showed many marks of distinction. The fireplaces were huge, the largest being 9 ft. 6¼ in. by 4 ft. 9 in. in the opening, and about 44 in. deep.

The Society for the Preservation of New England Antiquities, owns in its museum the doors, as well as the entire staircase from this house. The history of the stairs and doors and frame work is not to be matched in New England. The house was taken apart in 1911 and the frame timbers stored by a dealer of antiques in Ipswich until 1917, the staircase and doors being meanwhile stored in Newbury by the above-named Society. In 1917 the frame work was reerected in the town of Essex and the staircase and doors were loaned for reincorporation in the house. This reerection differs in many details from the original, but it is amazing to see the old building put together again in any form.

A distinctive feature of the Titcomb house—its plastered cove at the eaves—was found also on the Putman-Goodhue



Photograph by Frank Cousins.

Elias Haskett Derby House, Salem, Mass., 1799-1815 (p. 142)

house, a building until recently standing in Danvers. Its destruction by fire cost the occupant her life and the public a supremely interesting building.

The demolition of the Blaney house, c. 1700, at Swampscott, revealed the fact, long forgotten, that that house, too, had at one time had a plastered cove. A curved bracket to which the lathing for this was nailed is today found in the museum of the Preservation Society in Boston.

A Danvers, Mass., house of the greatest historic interest—the destruction of which should never have been permitted—was the residence of the Rev. Samuel Parris, of witchcraft fame. Doubtless interest in this building was lessened by the fact that later changes

in its exterior gave it such an unprepossessing appearance. The same cannot be said of certain other buildings, the passing of which we now regret, such as the old Aspinwall house in Brookline. The photographs show it as a house of great distinction, the destruction of which would now arouse opposition.

Early Houses in Salem

The old Hunt house in Salem, of which an excellent photograph exists, must have been down to its last days one of the best preserved of the older type, with a pronounced overhang along the front and one end.

It was demolished in 1863 and perhaps should not be listed among the 17th

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Paul Revere's house, Boston, before restoration. The upper story, originally a garret, has been restored as one. (p. 144)

century houses which are lost to us, for it is said to have been built in 1700. Its style is, however, that of the preceding century and its destruction must always remain a matter of great regret.

Another Salem house, built before the Hunt house, and even more picturesque owing to the irregularity of its outline, was the mansion of Philip English. Incredible though it may seem, this magnificent specimen was destroyed as recently as 1883. We know it was the home of a merchant prince of the early days and deemed worthy of notice in Dr. Bentley's diary. As it finally stood the plan was quite irregular, but whether this was the original intention

or the result of later additions must remain a matter of conjecture.

That the old Indian house at Deerfield, built 1698, should have been destroyed, as it was about 1847, must forever remain a much regretted incident. The house had no competitor in interest in association with the Indians. It was one of those attacked on the famous 29th of February, 1703-04, and bore on its front door the marks of the Indian tomahawk which hacked the hole through which was fired the fatal shot which killed Mrs. John Sheldon. Fortunately the sentiment of the time decreed the preservation of the door. The preservation of the house seemed

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Copyright by the Essex Institute.

The Ward house, as restored and set up in the grounds of the Essex Institute, Salem. (p. 144)

in those days too ambitious a project for serious consideration, although the owner offered to sell it for a nominal sum for preservation as a memorial of the past. To the present generation it would be an imperative duty to keep such a house, which would serve so excellently to give an appropriate setting to a portion at least of the valuable collections of the Pocumtuck Valley Memorial Association.

That good intentions alone will not save a house was made manifest in the case of the old William Curtis house in Roxbury, for which a very early 17th century date was claimed. When this house came up for auction sale about

1887, a descendant of the builder made up his mind to preserve it and authorized his agent to bid it in at what seemed a likely figure. The price happened to be a few dollars more, so the agent dropped out of the bidding, to the lasting chagrin of the would-be preserver, who, had he been present at the sale, would gladly have spent enough to have secured the property.

Later Houses That Are Now Destroyed

The houses so far mentioned are, with the exception of the Blaney and Hunt houses, believed to be of the 17th century, but there seems to be some doubt about the exact dates for the four

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Photograph by Mary H. Northend.

The Pierce-Nichols House, Federal Street, Salem, Mass. Preserved by the Essex Institute. (p. 145)

following houses—the Gov. Winthrop house, New London, Conn., the Oliver Wendell Holmes house, Cambridge, and the Gov. Hutchinson and Clark-Frankland houses of Boston. Here again we can safely say, as in so many other cases, that the present generation would never have tolerated the destruction of these particular houses. In New London especially, there can be no doubt whatsoever but that the Gov. Winthrop house would now be preserved as the most important landmark of the city. In Cambridge the Holmes house would not hold such rank, but the association of an historic and extremely good house of its type with so distinguished a man, as Dr. Holmes, would be ample warrant for its preservation. It is but poor satisfaction to know that bits of the

Holmes house are still in existence—such as the pair of shutters in the museum of The Society for the Preservation of New England Antiquities in Boston. It is not such tiny morsels that we now require, but the entire house, and in the future we must see to it that such houses are not destroyed.

Of the two other houses, the Governor Hutchinson and the Clark-Frankland, it is safe to say that they were among the very finest in New England. Although such pictures as we have of their exteriors show houses of a type we are apt to associate with the 18th century, they are said to have been built late in the 17th. A date about 1690 is given the Clark-Frankland house, but so far as the writer knows, nothing so definite for the Hutchinson house.

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The Romance of Two Boston Mansions

These superb mansions stood side by side well into the 19th century, and as the exigencies of any story would require, the son of the Clark-Frankland house, Samuel Ellis, fell in love with and married the daughter of the Governor Hutchinson house, Caroline Matilda Orne Boyd Little. Unluckily, the death of his father found Ellis living in Cincinnati, thinking that he would never be able and therefore convinced to occupy the old house. It being the wish of the family that it should never be occupied by others, he sold it with the condition that it should be razed in two months, which was done in 1833. About two years later, on the death of her father, Mrs. Ellis was called on to determine the fate of the Hutchinson house. Her family feeling as the Ellis family had done, it, too, was sold to be removed in thirty days. And now, when all is irrevocably lost, a granddaughter of this couple would give anything to have the houses back again, and would be proud to be able to move from the Back Bay to the North End, for the privilege of living in either of them.

Of all the houses now standing in Massachusetts, perhaps the Jeremiah Lee house at Marblehead—which, however, is of wood—most nearly suggests the probable massive aspect of the Hutchinson and Frankland houses. Of their interiors we have some slight knowledge, and a description of the best parlor of the Clark-Frankland house give an idea of what we have lost. It was twenty by twenty-three feet, and elaborately finished. The floor was a mosaic of different colored woods, representing mathematical figures, allegorical pictures, and coats of arms. The center piece, about four feet square,



Photograph by the Halliday Photograph Company.

Hooper-Hathway house, (Old Bakery) Salem, restored and on its new site. (p. 146)

was an heraldic mosaic, representing England, Scotland, Ireland, and the builder of the house. The mantelpiece was of a richly carved Italian marble and the lintels and jambs of doors and windows were elaborately carved and gilt, as was also the cornice. The room seems to have been panelled throughout, and the panels were painted with pictures of some kind, the bevelled edges of the panels were gilt. If this is a fair sample of the rooms, how gladly would present-day Boston exchange the buildings now on their sites for the magnificent specimens of colonial architecture destroyed in 1833-35.

The First Yale College House

One of the most interesting buildings that ever stood in New Haven must have been the old Collegiate House, built in 1717-18 for the youthful Yale College. This ancient building—now but a memory—has in one respect had

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Hancock-Clarke house, Lexington, Mass., on its original site and before restoration. (p. 147)

better luck than most. Having been a prominent building of the early college, it became desirable to know what it looked like, and the problem enlisted the attention of Mr. N. M. Isham, than whom none could be better qualified to approach it. His report may be found in the number of the Yale Alumni Weekly for October 20, 1916. Herein is given the Greenwood picture of this building—an obviously impossible view—while immediately above it is Mr. Isham's front elevation which carries conviction at a glance. The writer knows no more interesting comparison of the kind, one that tends to make us doubt the value of many of the old prints of famous buildings that have come down to us.

In the loss of the Secomb house, 1756, Medford, Mass., one of our most inter-

esting brick buildings disappeared. The ends of this house were particularly noteworthy for the enormous chimneys they contained, and it is a matter of great regret that carefully measured drawings were not made of the building as it came down.

Lost Eighteenth Century Houses

What was perhaps the finest 18th century dwelling house erected in New England was finished in Salem in 1799 from McIntire's design. This was the old Elias Haskett Derby house, a building so large and expensive to maintain that after Mr. Derby's death no one could afford to occupy it and it was destroyed in 1815. Some of its interior finish still exists—such as the door trim, transferred to the Cook-Oliver house on Lafayette Street. A knowledge of Mc-



Photograph by Frank Cousins.

John Gedney's house, as it now appears, Salem. (p. 150)

Intire's beautiful work must make us regret keenly that this house—doubtless his masterpiece—should so soon have proved a white elephant. Judged by modern standards of luxury it would be simple enough to maintain, and the fact that it was sacrificed is striking proof of American material progress since that time.

The John Hancock House

America's classic example of regretted destruction must for all time be the house built in 1737 by Thomas Hancock on Beacon Hill, Boston, and later owned by his more famous nephew, John Hancock. This house was destroyed in 1863—that is, about the

middle of the Civil War—when everybody's thoughts were intent on preserving the nation rather than any of its particular antiquities. It must not be supposed, however, that the building was even then permitted to disappear without vigorous efforts being made to preserve it. In fact, the surprising thing is that it should have been possible at such a time to make any appreciable effort at all. Not only was the public mind otherwise occupied, but it was almost wholly unprepared for preservation work of any kind. Little if anything more had been done in the country than the preservation of Mt. Vernon, and practically, if not absolutely, all of the preservation work with

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Photograph by Halliday Photograph Company.

Old Windmill, Nantucket. (p. 150)

which we are now familiar dates from the close of the Civil War. That being the case it is not surprising—although none the less to be regretted—that the Hancock house was allowed to go. Many portions of the building were, fortunately, rescued and the writer has for many years used John Hancock's staircase—now reerected in altered form in a Massachusetts country house.

Famous Buildings Preserved

It is pleasant, indeed, to turn from a brief review of some of the buildings we have lost to a brief and inadequate list of a few of those preserved. Massachusetts has a formidable list to her credit, and Boston, Salem and Lexington have distinguished themselves mightily in this work. Everyone is, of course, familiar with such Boston buildings as the Old State House, the Old South Meeting House, and the Bulfinch front of the present State House. That build-

ings of such prominence should have been preserved seems now so natural as to call for no comment, and yet it is a fact that in each case, and especially in that of the Old South Meeting House, a strenuous campaign was necessary to preserve the building at all. The only one of these three that seems now to be in any danger is the Bulfinch front of the State House, concerning which an effort may at some time be made to exchange the brick exterior for marble to conform with the recently added wings. When this effort is made it should be opposed to the utmost for the only portion of the present building that has the slightest historic interest is the Bulfinch front.

Paul Revere's House

The preservation of Paul Revere's house, also in Boston, necessitated a vigorous campaign which enlisted, as might well be expected, the support of persons all over the country. This house, the second story of which overhangs the first by about a foot along the entire front and on one side of the ell, represents two periods of architecture. The building was erected in the 17th century and the ground floor rooms have been largely left in the style of this period. This is, of course, most suitable to its architecture but unsuited to a memorial to Paul Revere. The second floor has accordingly been restored pretty much in the style of the 18th century and must approximate pretty closely its appearance in his time.

Notable Salem Houses

In Salem famous preservation work has been done, for here the Essex Institute own two magnificent buildings—the Ward house of the 17th century, and the Pierce-Nichols of the 18th. The first of these came to the Institute

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as a gift from the County, which had bought the site on which it stood. The building was offered on condition that it be removed, which condition was complied with, and the house now stands in the rear of the Institute grounds. This again is a house with a structural overhang in the second story, and a frame of great interest. Unfortunately, the chimney had long since been removed and none of the old sheathing had been preserved, but luckily there were indications suggesting the size of the window openings and on these the restoration of this detail was based.

The Pierce-Nichols house must always remain one of the finest specimens of Georgian work in America. It is a magnificent mansion of the central hall type, and in the detail of much of its trim a building of the rarest delicacy and beauty, though lacking in the sumptuousness of some southern houses. For much of its beauty that master workman, Samuel McIntire, is responsible; in fact, of the houses now remaining on which he worked this is undoubtedly one of the finest examples.

"The House of the Seven Gables"

The preservation of two of the most interesting 17th century buildings in America, also situated in Salem, must be credited to the public spirit of one of Salem's public spirited women, who in purchasing and restoring them has combined a work of antiquarian and historic interest with the needs of her favorite Salem charities. The more famous of these buildings is the so-called "House of the Seven Gables." Just how close was the connection between this house and that of which Hawthorne wrote need not concern us, but there is no doubt there was con-



Photograph by H. Marshall Gardiner

Side entrance to birthplace of Maria Mitchell, Nantucket. (p. 150)

nection of some kind. Be that as it may, the marvellous change wrought in the restoration of this house can only be appreciated by comparing photographs of its appearance before and after. Startling though these changes appear, there is reason to believe that practically nothing was done without antiquarian warrant, with the exception of a few alterations made to accommodate the charities now housed there. Although the main building dates from the 17th century, it is of two dates, even of that early period—1669 and 1697—the south ell being the later portion and one of the most ambitious 17th century

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Photograph by Frank Cousins.

Rebecca Nourse house, Danvers, Mass., before restoration. (p. 150)

structures now preserved. In height of stud and spaciousness it is remarkable, and it would have been pleasant indeed to have been able to have restored this ell to its appearance when erected. In one detail, certainly, this proved possible, for a structural overhang at the south end was restored to view after having been long concealed beneath a later false exterior wall. The windows and interior trim were, however, left or put into 18th century form. The reason for this was that the ell contained remarkably fine examples of 18th century wood trim, so good that architects have been glad to give it careful study. To have removed that would, of course, have been an unpardonable act of vandalism and the building, like so many others, must perforce show the work of two or more periods.

This really serves the purpose of adding to its interest both architecturally and artistically. The only danger is that the public, always more or less ignorant in matters of technical detail, may conclude that the house always had this appearance. This is a risk impossible to avoid in such cases and one placing a considerable burden of explanation on the custodians.

Immediately back of the "Seven Gables" stands the Hooper-Hathaway house, long known on its previous location as the "Old Bakery." This building shows the work of four centuries. Its fascinating older portion is of the 17th century and one of the archaeological puzzles of America. Much research has as yet failed to tell us definitely whether this building was originally located where found before

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its last removal, or whether it had been originally erected on another site. It is even suggested that it may comprise parts of other old buildings, long ago condemned, and with their better portions there united. In any event, an addition in the style of the 18th century, and one probably of the 19th, formed the structure lately standing on Washington Street. The site being required for a moving picture theatre, Salem seemed resigned to the loss of the building until Miss Caroline Emmerton determined that it should be preserved. It was moved a long distance, in three sections, and brought together again where we now see it, but reerected with some trifling changes of the 20th century, which are pretty much limited to the newest portions of the edifice. The frame work and wall filling, on being uncovered, gave many hints for the hand of the restorer, and we may feel reasonably assured that the older portion must, in the 17th century, have looked approximately as it does today.

The excellent restoration of the "Seven Gables" and Hooper-Hathaway houses, as well as that of the Rebecca Nourse, Cooper-Austin, Paul Revere, and Dorothy Q. houses, was under the supervision of Joseph Everett Chandler, Architect.

Historic Houses in Lexington

Another town which can boast of numerous buildings preserved is Lexington, where the Hancock-Clarke house and the Buckman and Munroe taverns proclaim the patriotism and good sense of the people who made their preservation possible. To some architects the Hancock-Clarke house is one of the most interesting combinations of 17th and 18th century work now standing. It is emphatically one of those buildings where the hand of the



Photograph by Halliday Photograph Company.

The Presidents' houses, Quincy, Mass. (p. 155)

restorer has been wisely stayed, with the result of preserving the evidences of different styles. The historical interest attaching to this house, combined with its great architectural interest, makes it a shrine well worthy of the visitors it receives. The two other buildings—the Buckman and Munroe taverns—sprang into fame on the historic "19th of April in '75." Architecturally they have much less to show than the Hancock-Clarke house, but historically their interest places them in the very front rank of revolutionary memorials. It is as such that they are being preserved and the Lexington Historical Society has made the entire country its debtor by the loving care given them.

The Old Fairbanks House

To Dedham falls the honor of possessing the most interesting 17th century house in America. This is the old Fairbanks house—a patriarch of patriarchs—which can almost certainly be dated as early as 1638. A visit to this house is the most appreciated of treats for the antiquarian and archaeologically inclined architect. Scattered through it are reminders of the very oldest 18th century work. For instance, the



Living room of the Dorothy Q. house, Quincy, Mass. (p. 153)

Photograph by Mary H. Northend

method of filling the walls with "wattle and daub" and the manner of hewing the garret tie-beams. These details alone would not account for the popularity of the house. In this case much is due to the successive additions to the old structure. East, west and north it has been enlarged time and again, until now the whole is perhaps the quaintest jumble of roof lines and chimneys to be found in the whole country. The Fairbanks Family Association, to whom the property belongs, has wisely refrained from removing any of the later additions and contents itself with such repairs as are necessary to keep the structure intact. Its restoration in any injurious sense will probably never take place, but when the Asso-

ciation feels able to afford it much will doubtless be done, but only with the greatest caution and under the guidance of the most competent advice the country has to offer.

The Whipple and Capen Houses

Ipswich and Topsfield also hold honored places as preservers of old houses. The purchase of the Whipple house in Ipswich by the local historical society was one of the first things of the kind done in New England. While we accordingly expect to find in this pioneer work some things open to criticism from the point of view of our later more extended knowledge of the subject, it is amazing to see how little there is to criticise and how easily this little can



Photograph by Baldwin Coolidge.

Fairbanks house, Dedham, Mass., viewed from the west. (p. 147)

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Photograph by Halliday Photograph Company.

Parson Capen house, Topsfield, Mass., before restoration. (p. 150)

be altered to suit the maturer knowledge of the day. The house—the western portion of which is the older—has a frame of unusual interest, with crossed summer beams in the eastern addition. This unusual feature is found in the Smith garrison at Cocumcussuc, R. I., and also in the old John Gedney house in Salem. Perhaps the most interesting feature of the Whipple house is the beautifully chamfered beams of the hewn overhang of the eastern end. The Ipswich Historical Society deserves great credit for this pioneer work in the cause of preservation. Of the other two houses with crossed summers the Smith garrison is in excellent hands and likely long to remain so. The John Gedney house, c. 1665, is, however, in continual danger and may be pulled down any day. Surely there must be somewhere in America descendants of John Gedney, ready to preserve his old dwelling house as a memorial to their worthy colonial ancestor.

In Topsfield is found the Parson Capen house of 1683, one of the most interesting that any historical society has as yet preserved. Here the overhang is structural and extends along the entire front with gable overhangs at

the ends, under one of which was found an original bracket still in place, providing a model from which to copy the other brackets which had long since disappeared. Unluckily this house—unlike the Whipple house at Ipswich—had no old sheathing, and this item had to be made new.

Nantucket

In far away Nantucket the local historical society has acquired the old Quaker Meeting House for permanent preservation, and connected with it the building in which are the Society's headquarters and museum. Not content with this it has also acquired in 'Sconset one of the quaintest houses in America, one of the best preserved of the old fishermen's cottages, now used as a branch of the Nantucket Library. It is also so fortunate as to own the old Wind Mill, almost the last survivor of the large number that once stood in New England. Like the Lexington Historical Society and the Essex Institute, the Nantucket Historical Society has thus shown a fine example to other societies which may well lead them to emulate this work in their own home towns. In Nantucket, further, the preservation of the birthplace of Maria Mitchel has been made possible by The Nantucket Maria Mitchell Association. This house, with so many details peculiar to Nantucket, has added interest through its dedication as a memorial to the famous woman who once lived there. The feature that appealed most strongly to the writer at the time of his visit was the strikingly successful painted decoration of the kitchen walls, one of the best examples of graining.

Danvers

Historically the Rebecca Nourse house at Danvers carries us back to the



Parson Capen house, Topsfield, Mass., after restoration. (p. 150)

Copyright by the Topsfield Historical Society



Jeremiah Lee house, Marblehead, while still occupied by the family. (p. 157)

Photograph by Frank Cousins.



A room in the Manning Manse, Billerica, showing the sheathed walls. (p. 155)

days of the Salem witchcraft delusion. This is a house without an overhang, either hewn or structural, but with all the quaint charm of the 17th century work, of which it is enough to say that when one once feels familiar with it one never grows tired of its continual variations and intense personality. Certainly the Nourse house, in several ways different from any other now preserved, taken in connection with its historical interest, will forever be one of the most visited of American historical shrines. A noteworthy feature in the case of this house is the ample lot secured with it. It is in this detail that many societies err, doubtless more from fancied necessity than from choice, but it should always be borne in mind that the larger the lot the smaller the danger from fire

and the better the opportunity for an appropriate setting for the old house.

It is in Danvers, too, that we find the old Page house—now the home of the Danvers Historical Society. This is of the 18th century, plain but substantial, and combining with its other historical interest, the entertaining feature of the tea party held on its roof.

The "Dorothy Q." House

To the Massachusetts Society of Colonial Dames of America fell the honor of preserving the old Dorothy Q. house in Quincy, of which they have made one of the most successful and interesting restorations anywhere to be found. The good features of the house are too numerous to mention in detail in such a brief review as this, but it is



Eleazar Arnold house, Lincoln, R. I. Owned by the Society for the Preservation of New England Antiquities.
Photograph by Wallace Nutting.



Photograph by Frank Cousins'

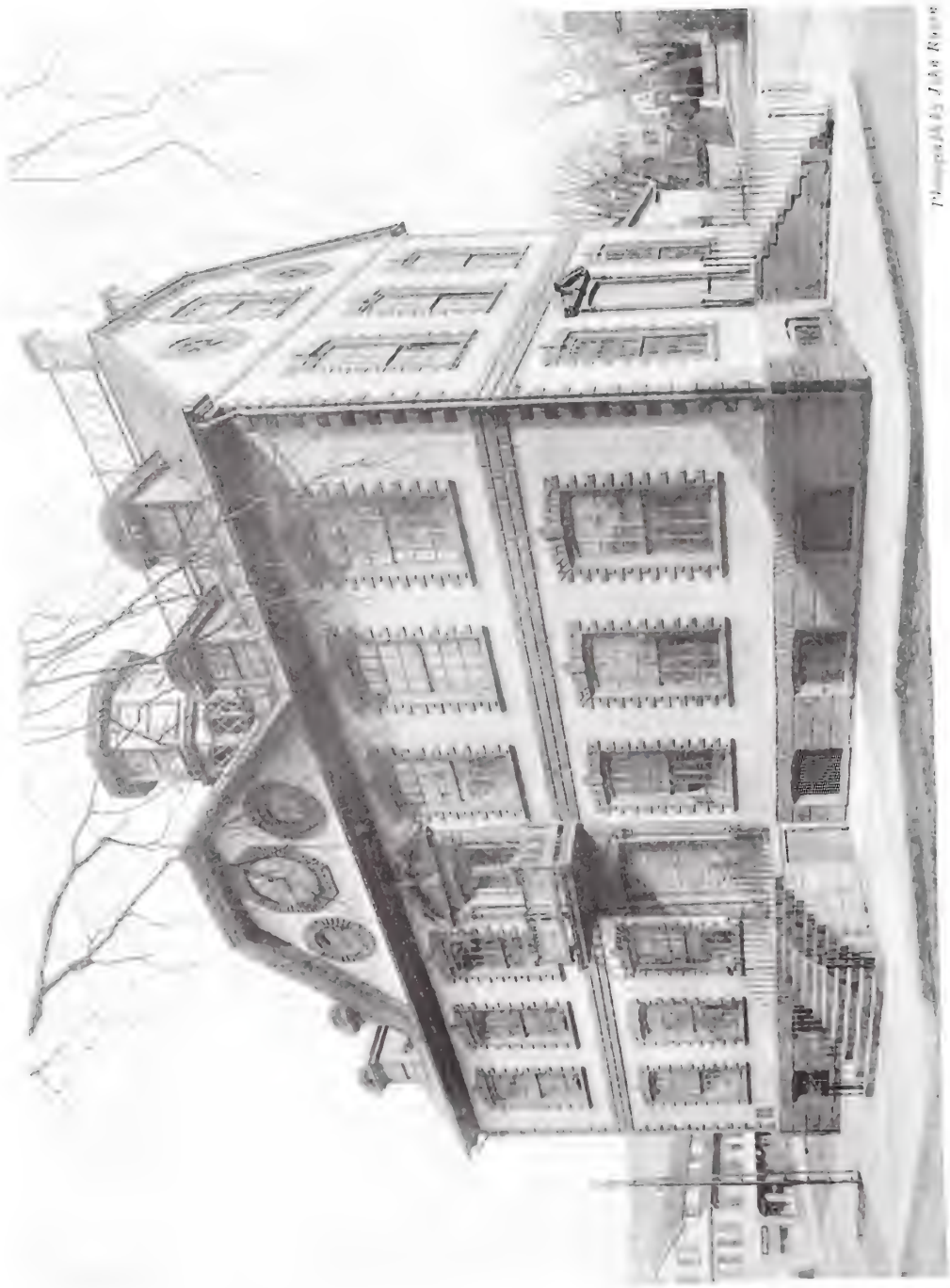
Hallway of the Jeremiah Lee house, Marblehead. (p. 151)

worthy of note that the kitchen was originally a 17th century house—now almost lost in the later additions. Not the least interesting feature of the Dorothy Q. house is the ingenious manner in which a hidden fireplace containing one of later date is shown by hanging the later fireplace panelling on hinges so that the greater part of the fireplace end of the room can be swung back disclosing the original larger fireplace, containing in its centre the later smaller one.

The two president's houses in Quincy, although now occupied respectively by the Quincy Historical Society and the Adams Chapter, D. R., cannot with certainty be counted among buildings permanently preserved, since they are still in the hands of the Adams family, and the most casual knowledge of the fate of old buildings shows the uncertainty of such private tenure.

The Manning Manse

In the Manning house in Billerica the Manning Family Association possesses one of the most interesting old houses now extant. The outstanding feature of the building is the interior sheathing, in which this house surpasses almost any other of its time. Just what has happened to sheathing in other cases is a matter of some doubt, but perhaps it was torn out in many instances when the changing fashion decreed that the plastered wall was the more attractive method of finish. Be that as it may, this feature alone would forever make the Manning Manse worthy of study, but its other structural features and extremely interesting contents combine to make a visit indispensable to anyone wishing even a superficial knowledge of New England building in the 17th century.



The Colony House, or Old State House, at Newport, R. I. Richard Munday, Architect, 1739.

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The John Cabot House

To the Beverly Historical Society fell the rare good fortune of receiving as a bequest its present home, the old Cabot house—a fine old substantial brick mansion of twelve rooms and an ell. It was built by the merchant John Cabot in 1779 and occupied by him as a residence. In 1802 it was purchased by the Beverly Bank and in part occupied by it till 1868. Major William Burley bought it in 1834 for his son Edward, who bequeathed the house to the Beverly Historical Society in 1891. It is emphatically a house to have been preserved and as now fitted up through the energy of the local society, has become one of the best worth visiting of historical society homes.

The Jeremiah Lee House

To the Marblehead Historical Society must, however, be awarded the first prize in New England society homes. That Jeremiah Lee should have built in 1768 so superb a house in Marblehead must always be a matter of some wonder. Not only is it the finest house in town, but to the writer's way of thinking it can well be considered one of the most grandiose, sumptuous, and well-worth-visiting 18th century houses in the whole country. That it should have come down to us practically intact is a matter for wonder and gratification. But one small room seems to have suffered in the course of all these years, and that was at one time transformed into the fireproof vault of a bank. The resulting injury was the merest trifle compared to that which the bank prevented by refusing to sell the staircase—possibly the finest in the country—to a wealthy manufacturer for removal to his private house. By some the Lee house may even be thought of as a staircase with rooms adjoining, while



Hyland-Wildman house, Guilford, Conn. (p. 159)

to others it may rather appear as a house having a most unusual number of staircases. Not satisfied with front and back stairs, there are others, inconspicuous and simple, built for no apparent purpose, connecting rooms and floors in different parts of the house. The whole gives an effect strongly reminiscent of Mt. Vernon, where extra staircases and extra rooms crop up in unexpected places. The whole building has been filled with an intensely interesting museum collection. That so fine a building and collection should exist in so small a town is no less remarkable than that it should have been accomplished by a small society with extremely low dues and practically no money. It all goes to show that an historical society's greatest asset is, after all, the energy and will of those on whom the success of such an enterprise depends.

Connecticut Houses Preserved

It would be surprising indeed if so enterprising and energetic a state as Connecticut had not made a good beginning of preserving its interesting old buildings. One of the very oldest of them all, and one of the most interesting, is the Thomas Lee house at East Lyme, *circa* 1645-66. This is now the

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Photograph by Helliday Photograph Company.

Old Stone Garrison, Guilford, Conn. (p. 160)

property of the East Lyme Historical Society—one of the tiniest and poorest societies in the state. Almost its sole, but certainly its sufficient, asset consisted in the tireless energy and boundless determination of one of its members—a woman who had come to Lyme to pass the latter part of her life in peace and quiet. These she found to her personal taste in undertaking the task of preserving this old Lee house, the picturesqueness and age of which had for her a rare fascination. The building was well worth all the efforts in its behalf, not only on account of its age but also because of its remarkably good state of preservation. As in so many Connecticut houses the chimney is of stone, but unlike many others the house retains much original sheathing as well as the excessively rare feature of a 17th century window frame still in place.

Strangely enough its frame shows no method by which the window can have been opened, and probably, like so many of the old-fashioned English windows of the period, it was not intended that it ever should be opened. In the restoration of this house great good judgment was shown, the amount of new work being kept down to a minimum. The preservation of the Lee house must be an inspiration to all similar enterprises. At the time that the work was undertaken the historical society numbered twelve members and had fifteen dollars in the treasury. Its leaders, however, gauged the situation correctly and felt that they could never get either the membership or the money required unless they could show cause for enlisting such support. It was this conviction that gave them the courage to undertake the preservation of the

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Moffatt-Ladd house, Portsmouth, N. H. (p. 163)

Lee house, with the result that the membership has now gone up to sixty and a total of about \$1300 was raised for the enterprise.

The prime mover in the Thomas Lee house enterprise has herself so accurately stated the lesson to be drawn therefrom that it is here repeated. "It seems to me that the one valuable lesson from our Society is that there is not a town in New England so small or so poor that there is not ample scope for a historical society. If people really love the things of the past enough to be willing to work for them they can restore and preserve their historical treasures; and every town in New England has treasures that ought to be preserved." If for "New England" we substitute the United States, the lesson has, as is but proper, a national application.

In Guilford, Connecticut, is another very interesting old house, concerning the date of which there is considerable

difference of opinion, some placing it at the end of the 17th century and others in the first quarter of the 18th. This is the Hyland-Wildman house on the old Boston Post Road—a building rescued by the Dorothy Whitfield Historic Society. This house had been remarkably little altered except in the feature common to all our oldest houses, namely, the windows. The stone chimney was practically intact and the superb staircase—a bit of true Jacobean work—was uninjured. Some good panelling still remained, as well as an original casement window frame still in place, intended, unlike that in the Thomas Lee house, to be used with hinges. Luckily for the Society there was also found in the house, though not in place, an original casement window of diamond lights in leaded sash, which is the most highly prized of the exhibits. A feature possibly unique is the original old kitchen sink, of one solid block of

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Wadsworth-Longfellow house, Portland, Maine.

stone, draining right out into the back yard. This is an old survival of rare quaintness, taking one back at a glance to the simplicity of the old colonial days.

The Old Stone House at Guilford

To Guilford also belongs the honor of preserving the old Henry Whitfield house, 1639-40, the exterior walls of which are of stone. Of the interior there was practically nothing left and the building is now but little more than a shell containing extremely interesting museum exhibits. Originally this must have been one of the most interesting of our earliest houses and the imagination pictures it as a true reproduction of an English manor house. We have, however, too little evidence for a successful restoration.

In New London the Shaw house is preserved by the local historical society as its headquarters. This is a distinguished old 18th century house fortunately possessing a large lot of land, in this respect vying with the Rebecca Nourse house in Danvers, Mass.

Another interesting house is the Ellsworth house—about 1740—at Windsor, owned and preserved by the Connecti-

cut D. A. R. This shows what the patriotic societies can do when they choose to take up the preservation of old houses and the startling success this society has here gained should encourage others to similar efforts.

At Norwich Town there has been preserved the old shop of Joseph Carpenter, silversmith. As the exterior only has been repaired up to the present an account of this may well be postponed. Its interest in the whole field of such work comes, however, from the fact of its being but a simple old-fashioned country shop of the days when so many men were their own masters. Doubtless at the close of the war enough money will be raised to repair the inside as successfully as the outside.

Rhode Island

We may take up the remaining New England states with an example or two each. The Bowler-Vernon house, 1758, at Newport, must suffice for Rhode Island. This house, one of the most substantial colonial mansions still standing in the town—was recently preserved in connection with a movement to house the Charity Organization Society. This building, which would have been worth preserving on account of its own artistic merits alone, is even more valued as the headquarters of Rochambeau.

Vermont

In Vermont the Old Constitution House at Windsor is now in a fair way to be permanently preserved. The early struggles of the state, which was forced to show its teeth aggressively in order to save itself from absorption by its powerful neighbors, lead Vermonters to take the deepest interest in the foundation of their commonwealth. The Constitution House ranks histori-

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The Vernon house, Newport, R. I. (p. 160)

cally as one of the most interesting buildings in the state, although structurally it is plain enough. The veneration for the beginnings of our permanent political sub-divisions is so laudable a step that we may well overlook the artistic failings of the Old Constitution House and wish it a long life in the hands of future custodians as lovingly careful of it as are the present.

Maine: The Wadsworth-Longfellow House

To Portland, Me., falls the good fortune of preserving the old Wadsworth-Longfellow house, and the circumstances connected with its preservation are sufficiently interesting to warrant brief mention. The house came to the Maine Historical Society as

a gift from the family, but so fearful was the Society of the possible drain on its resources through the possession of the house that it would only accept it on condition that at the end of a brief period of years it should be at liberty to do as it pleased with the property. As the house stands on one of the main streets of the city this meant that if the building proved to be a financial liability its sale would recoup the Society for any expenses incurred on its behalf. This condition now seems remarkably short-sighted, for far from being a liability the house has become one of the greatest assets in the Society's possession showing a handsome profit every year. This experience should encourage other historical societies to face possible losses for probable gains.



Photograph by George S. Cook

Westover, on the James River, Virginia. (p. 181)

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Courtesy of Mrs. Thomas Bailey Aldrich.

Aldrich Memorial, Portsmouth, N. H. The garret as set for the "Bad Boy's" theatricals, seen from the stage.

No visitor to Portland can afford to miss this house—one of the most tastefully fitted up in New England, and with the added merit that practically everything in it is connected with the families so long identified with the house.

New Hampshire

Doubtless the most magnificent colonial building permanently preserved in New Hampshire is the old Moffatt-Ladd house, in Portsmouth. This is in the hands of the Colonial Dames and well worthy of the admirable care they have given it. Like the Lee house in Marblehead, this one enjoys nation-wide fame on account of its fine staircase and

entrance hall. Unlike the usual New England plan, in the Moffatt-Ladd house the staircase is in a corner, giving a broader hall, which sets off admirably the old landscape paper. Incredible though it may seem, there were those who wished to remove this old paper in order to put on a modern one, clean, fresh and new. Luckily, the Dames were alert to thwart this particular scheme. Behind the house stretches a large, old-fashioned garden, and the ambition of the Dames is eventually to restore this to its old-time magnificence.

The Thomas Bailey Aldrich House

It is impossible to leave Portsmouth without mentioning the Aldrich Me-

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Swett-Isley house, Newbury, Mass. Owned by the Society for the Preservation of New England Antiquities.

morial, a house in which Aldrich lived as a boy and about which centers the "Story of a Bad Boy." Of restoration to the house there was practically none required, simply the good taste to leave things approximately as they were found. As to furnishing, practically every single thing in the house is the original article in its original place. The whole makes what may be considered about the most successful period house in America.

No one of discriminating knowledge can possibly fail to appreciate the inestimable value of the Aldrich Memorial in Portsmouth and the Wadsworth-Longfellow house in Portland. As the years go by they will more and more surely establish themselves in universal esteem as two of our most valuable heritages from the past.

Houses of the Society for the Preservation of New England Antiquities

An interesting bit of preservation on a large scale is that planned and partly carried out by the previously mentioned Society for the Preservation of New England Antiquities. The Society's object is not only to preserve suitable antiquities in a museum at its headquarters, 2 Lynde Street, Boston, but also to own for purposes of preservation, appropriate old houses throughout New England, or else to take such steps, by means of advice or financial assistance, as may lead other societies to undertake the work of such ownership and preservation. This program is of such unique character that there were many to predict the failure of the Society when it was incorporated in 1910. Instead of failing, however, it has now a membership of about sixteen hundred, considerable museum property

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Photograph by Halliday Photograph Company.

Cooper-Austin house, Cambridge, Mass. Owned by the Society for the Preservation of New England Antiquities

and owns seven houses, of which five are in Massachusetts, one in Rhode Island, and one in New Hampshire. Besides this, it has given financial assistance to preservation work in New Hampshire, Vermont, Rhode Island and especially Connecticut.

The Society's first acquisition was the house built by Stephen Swett, Newbury, Mass., about 1670, originally of one room on each of two stories, and facing south. At a later date the chimney was torn down, the house extended on the north, and a chimney built between the new and the old portions. The house then faced as it does now, to the east. Later additions were made in the rear and again at the northern end. The restoration work has consisted almost entirely in the removal

of later casing and partitions, thereby uncovering old work, the existence of which had been forgotten. The house is well worthy of a visit and makes a capital stopping place for lunch or dinner on the great Northern Highway to New Hampshire and Maine.

Another 17th century house was acquired by the Society in that built in Cambridge, Massachusetts, by Deacon John Cooper, about 1657, now numbered 21 Linnaean Street. It was originally about three-fifths of its present size—a later extension having been made on the west end. Here again the work of restoration has consisted almost entirely in the opening up of long-hidden older work, no attempt being made, partly for financial reasons, to give the house a true 17th century aspect.

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Photograph by the Halliday Photograph Company.

The "Scotch"-Boardman house, Saugus, Mass. Owned by the Society for the Preservation of New England Antiquities.

The famous "Scotch"-Boardman house in Saugus, built 1651, may fairly be counted as one of the Society's possessions, although full ownership has not yet been acquired, pending the payment of some two thousand dollars of indebtedness on the property. This house is doubtless the most interesting building in America to all persons of Scottish descent, for it was built to house Scotch prisoners taken by Cromwell at the Battle of Dunbar and shipped to America to work for a term of years as indentured servants for the Undertakers of the Iron Works at Lynn. This is one of the earliest recorded arrivals of the Scotch in America, and to these humble and pathetic beginnings thousands of our present Americans must trace their ancestral lines.

It will be the task of future genealogists to ascertain exactly who were the Scotchmen living here and who are their descendants. The restor-

ation of this house as a fine memorial to the Scotch awaits only the receipt of sufficient funds to pay for the work. Measured drawings of this house, as well as of several other houses previously mentioned may be found in "Measured Drawings of Some Colonial and Georgian Houses," by Donald Millar.

The Preservation Society owns a fine specimen of an 18th century house in the mansion built in Boston by Harrison Gray Otis, in 1795. It is now numbered 2 Lynde Street, and used as the Society's headquarters. The war has interrupted the work of repair and installation but enough has been done to show what a fine old house this must have been at the time of its erection. The museum of the Society is installed here and the public is cordially welcome.

Two houses of the 19th century the Society also owns—namely, the Laws house at Sharon, N. H., and the Samuel

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Chamber in Swett-Ilsley house, Newbury, Mass. (p. 165)

Photograph by Frank Cousins.

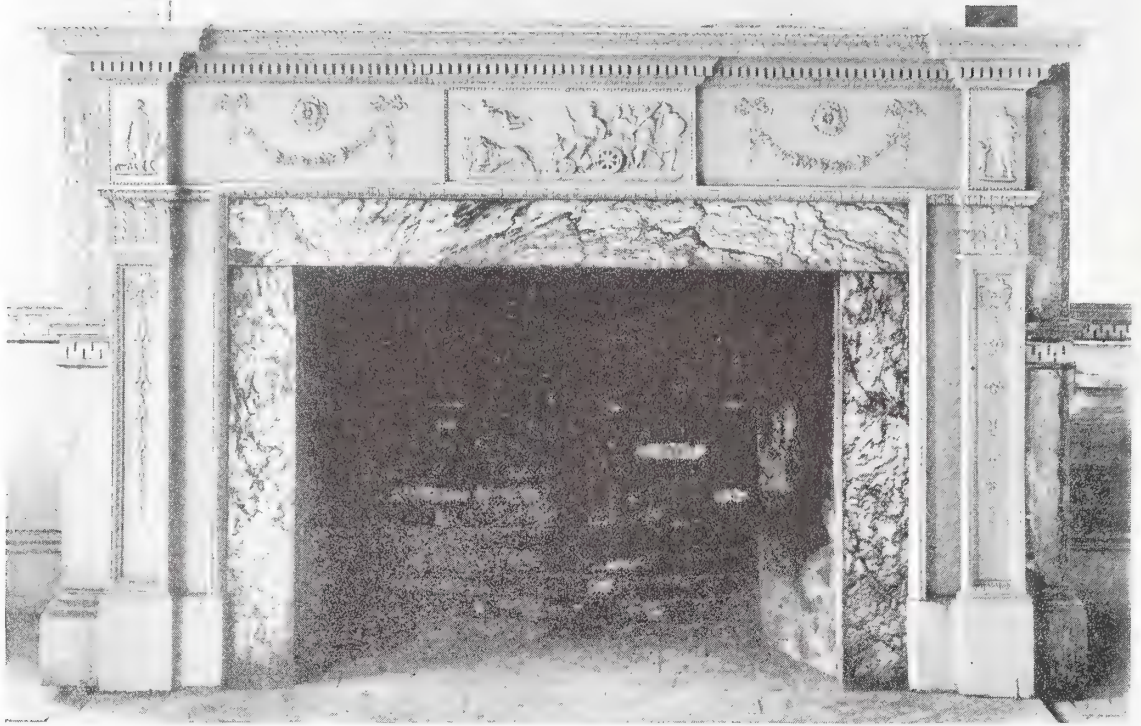
Fowler house at Danversport, Mass. The Laws house was received as a gift from one individual while another generously gave the sum needed to repair it. This is a simple country roadside cottage, originally of one story and garret, later doubled in size. It is picturesque and quaint but the finishing touches to its repairs have been postponed until the coming summer.

The Samuel Fowler house, on the other hand, is in perfect repair and is occupied by descendants of the builder, who reserved a life occupancy of the premises at the time of the sale. This is a peculiarly pleasing brick mansion of great delicacy of line and proportion.

The detail lacks the exquisite beauty of such work as that in the Peirce-Nichols house in Salem, but on the other hand is more even in its chaste and restrained simplicity.

The most recent acquisition of the Society is the Eleazer Arnold house in Lincoln, R. I. This house, of about 1687, was offered the Society as a gift on condition that it should raise a stipulated amount for repairs. In American building probably no house stands as high as the Eleazer Arnold in the imposing appearance of its stone chimney end. The entire west end of the house consisted originally of the mass of this chimney but a later exten-

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Photograph by Samuel N. Wood.

Dining Room mantel, Harrison Gray Otis house, Boston. Owned by the Society for the Preservation of New England Antiquities. (p. 166)

sion added a wooden portion. The house, which has been added to in other directions as well, must ever remain the finest example of the "stone-end" house in Rhode Island, and the writer knows of nothing to equal it in the United States.

The work of such a Society, devoting itself so whole-heartedly to preserving what is best in New England building, should enlist the support of many more thousands of persons and doubtless will do so as it becomes better known. The Society is in urgent need of endowment since its experience proves that the appropriate care of its property will entail an endowment of \$5,000 per house—a figure which it now misses by about \$20,000.

The Need of Preservation

To readers of ART AND ARCHAEOLOGY surely no defense of the preservation of meritorious old houses is necessary. Such preservation is all part of proper archaeological and antiquarian work, and in many cases the preservation involves also a house which may be deemed a work of art as well. We have seen what lamentable results the thoughtless destruction of so much that is good has wrought in even so small a corner of the country as the New England states, and how comparatively few are the agencies for preservation now combating the ceaseless tide of change. It may well be, however, that even those most firmly believing in this preservation work may fail to realize how essential it is that

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Photograph by Frank Cousins.

Samuel Fowler House, Danversport, Mass. The stairway, showing old wall paper. (p. 167)

such undertakings be placed in the hands of permanent corporations rather than in those of individuals. Exception may be taken to this statement by those who have seen, for example, the really excellent work done at "Fruitlands," in Harvard, Massachusetts, through the loving care of the owner of this property, who has here gathered so many souvenirs of the Bronson Alcott and the other "Transcendentalists" who once occupied the place. This is a work of restoration really comparable to the Aldrich Memorial in Portsmouth, but still subject to the vicissitudes appertaining inevitably to the private ownership of such a building and its collections.

Houses in Danger

A startling illustration of the dangers involved in private ownership is found in the case of the Wallace Nutting Chain of Colonial Houses. This chain was gradually formed and increased until it numbered five—the Wentworth-Gardner house in Portsmouth, N. H., 1760, the Hazen garrison in Haverhill, Mass., c. 1694, the Cutler-Bartlett house in Newburyport, Mass., c. 1782, the Iron Works house in Saugus, Mass., c. 1642-45, and the Webb house in Whethersfield, Conn., c. 1753. Each of these was repaired and restored, one might say regardless of expense, and with a very exceptional, though not absolute, regard for antiquarian accu-

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Photograph by Wallace Nutting.

Hazen "Garrison House," Haverhill, Mass., after restoration. (p. 169)

racy. The houses were then appropriately furnished and opened to the public for an admission charge. Antiquarians ventured a hope that the number of these houses would be still further increased and that eventually the whole collection would be bequeathed to trustees or a society to preserve forever as an unrivalled memorial to the collector. Unfortunately this has proved to be impracticable, and only this summer the contents of the Portsmouth, Newburyport, and Wethersfield houses have been sold to a New York Department store and the contents of the other two put on the market, as well as the five houses themselves. What will become of these houses is hard to say, but this much can be stated definitely. Each of the five ranks very high indeed

in the story of New England building, and two are among the most historic houses in the country—the Iron Works house, associated with the beginning of iron manufacture in America, and the Webb house at Wethersfield, where Washington and Rochambeau planned the Yorktown campaign.

A recent tendency on the part of museums of art to make period rooms has unfortunately brought a new element of danger to our finest houses. None will deny that it is better to have the period room in a museum than that a house with all its detail should be totally destroyed. Where museum trustees are open to criticism, is in their efforts, sometimes unfortunately successful, to take from buildings still standing intact, and capable of being

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Photograph by Wallace Nutting.

An interior of the Hazen-Garrison house, Haverhill, Mass. (p. 169)

preserved, the beautiful details which give them their final touch of interest. In the case of the Wentworth-Gardner house, for instance, we have what is certainly one of the most successful houses of its type in America, one the dismantling of which would be an irreparable loss.* We can only be thankful that in the case of the Newburyport, Haverhill and Saugus houses such a fate seems most unlikely. The Haverhill house is built of brick and accordingly incapable of transportation, whereas its interior finish is practically all new and valueless for museum purposes. The Newburyport house is also of brick and derives its charm from the very quality

*Since writing this article the Metropolitan Museum of Art of New York, which acquired this house, has begun the dismantling process. Much, if not all, of the interior is to be set up in the Museum as a background for the display of period furniture.

of that brick work, the interior finish being fairly simple. The Saugus house, like most 17th century houses, is interesting structurally rather than architecturally and is not suitable for a museum. The danger here is that the house, being so totally different from those of the present generation, may be altered by a buyer to suit modern tastes, which would be a lamentable fate for so historic a building.

The Webb house, unless bought by some historical society in the state of Connecticut, is apt to go back to private ownership and again be occupied as a residence. While this might result in no particular damage at the outset, as the years go by and owners change, such a house is certain to suffer gradually and often irrevocably. The fate of the Nutting houses and their fur-

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Photograph by Wallace Nutting.

Cutler-Bartlett house, Newburyport, Mass., before repairs. (p. 169)

nishings illustrates admirably the statement made above of the need of strongly endowed societies to hold such property.

Sometimes fine old buildings of antiquarian or artistic merit are owned by corporations having other primary objects than the preservation of the property. In such cases the building always runs a risk of being sacrificed for the corporation's other uses. A case in point is that of the Parson Williams house in Deerfield, Mass. This truly fine mansion owes its preservation and recent partial restoration to the care given it by the Trustees of the Deerfield Academy, and will doubtless always be cherished by them. The regrettable feature is that the rear of the house had to be materially modified to meet the needs of the Academy,

whereas in the hands of an antiquarian society such modifications would not have been necessary.

In Boston, the two finest old residences are undoubtedly numbers 39 and 40 Beacon Street—twin houses, of which number 40 is now occupied by the Woman's City Club of Boston, with an option of purchase, if the writer is not mistaken. No one who knows anything of the vagaries of club house committees, with their continually changing membership, can for a moment look forward to the club ownership of such a house with any feeling of confidence in the future. The fact that there were persons to suggest, when the club first moved into the house, that an elevator should be run through the corners of the very finest rooms, is in itself an indication of the suggestions

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Photograph by Wallace Nutting.

Upper hall of the Wentworth-Gardner house, Portsmouth, N. H.

that may be made to future house committees. This particular change was negatived, but it may be stated with practical certainty that club ownership is never anything better than a makeshift in the matter of preserving an old house.

The best form of ownership is none too good to insure the best care. Even societies which should know better are sometimes guilty of destructive acts. For instance, a patriotic society chapter occupying the birthplace of a national celebrity, finding no room large enough for its meetings, deliberately tore out a wall, thereby getting the space it needed, but at the sacrifice of an essential part of one of America's most historical houses. In this case, the house itself is still in the hands of the family, who permit the occupancy of the chapter, and so the responsibility is somewhat spread, but it all goes to

prove the point made above—that the best care available is none too good.

Some Buildings Which Should be Preserved

To some it may seem that all the best work in New England has already been cared for, but the writer knows this to be untrue. He has for years made it a custom not to mention in print the very best uncared-for work he is acquainted with, and no mention will be made of it here, but such buildings as the following are all worthy of careful attention and are in constant need of receiving it.

To begin with Rhode Island. The City of Newport contains two extremely interesting structures in the Old State House and the Old Brick Market, neither of which is at the present moment receiving the care to which its merits entitle it. The Old State House has been several times modified to suit the changing needs of the legislatures, as

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"Fruitlands," Harvard, Mass. The Dining Room. (p. 169) *Courtesy of Miss Clara Endicott Sears.*

well as those of a court installed on the ground floor. In spite of the alterations which have been made the building can be easily put back into its original condition, of which it was said at the time of its erection, in 1739, that "the like of the building was not in all the colonies."

The Brick Market, date 1762, needs similar treatment, for every change it has endured has been a change for the worse, although fortunately, of a nature permitting easy restoration.

Maine has an abundance of old buildings deserving the best attention. To mention only one group, all of a similar nature, there is Fort Western at Augusta, the block house of Fort Halifax at Winslow, the wooden block house at Edgecomb, and the wood and granite block house at Kittery.

New Hampshire, too, has a host of buildings all worthy of care, and the same can be said of every New England state. Their mere list would be too long to print, for in Portsmouth alone the writer, with an architect friend, counted at least twenty houses of the very highest order of merit, each worthy of the best of care.

Of the existing agencies for preservation work several are in serious need of further financing. To instance only Massachusetts—the Cary House Association, in Chelsea, and the Shirley-Eustis House Association in Roxbury. Each of these has in its charge a building at one time a famous centre of society, but now in a district rapidly going over to tenement houses. The Cary house is said to incorporate in its fabric an old 17th century house of Gov.

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Webb house, Wethersfield, Conn., before repairs. (p. 169) *Photograph by Wallace Nutting.*

Bellingham's and the 18th century Cary family's occupation is kept fresh in our minds by the entertaining "Cary Letters." The Shirley-Eustis house makes a strong claim for preservation, although it has been moved from its original site. It was built by Gov. Shirley and became far-famed as Shirley Hall. Here came the youthful and comparatively unknown George Washington, to notify the Governor of the death of his son in Braddock's defeat. Later the house was the home of Gov. Eustis. Almost every celebrity who visited Boston during a hundred years was at some time a guest in this house.

And finally, two more Massachusetts houses may be cited to show cases of weak organizations barely able to retain their properties, namely, the John Balch house, Beverly, and the Sargent Murray-Gilman house, Gloucester. The first is excessively ancient, date about

1642, the only remaining house of an "Old Planter" and therefore, a building which simply must be saved. For the moment it is held by a small group of friends whose appeal for help waits on the return of peace. The Sargent Murray-Gilman house is a very fine specimen of about 1768, with elaborate mantel ends of rooms and a beautiful staircase. The house is also a Mecca for the Universalists and a landmark in the history of the struggle for religious freedom in America, and particularly interests all Harvard men, since here was born Samuel Gilman, author of the words of "Fair Harvard."

That the future of four such interesting houses should be in jeopardy is a sad commentary on the public neglect of antiquities. Surely there must be somewhere, someone able and willing to make secure the future of each of them.

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The Brick Market, Newport, as it appears today. (p. 173) Photograph by John Rugen.

An Outdoor Museum

One form of preservation work has yet to be even begun in America, namely, the Outdoor Museum, formed by the removal to one large site of old buildings condemned where standing. For one reason or another it is often impracticable to preserve a building on its original site. On occasion it can be moved in sections to some new site, as in the case of the Hooper-Hathaway house, while in others it is wholly taken apart, as in the case of the Benaiah Titcomb house. 17th century houses, on account of their heavy framing, lend

themselves peculiarly well to taking apart and pinning together again, and 18th century houses are but little less susceptible to this treatment. While the preservation of a building on its original site is almost always the best solution, still, how much better to have it on a new site than not to have it at all. The possession of such a site and the grouping of buildings on it is seldom feasible work for a local society. On the other hand, if a general society like the Society for the Preservation of New England Antiquities had owned a site and money enough to exploit it, we

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would now be able to see there the Sun Tavern, Benaiah Titcomb, Blaney and other houses. Their appropriate grouping would give an opportunity for carrying on contemporary industries by persons dressed in the period of the time, and make an outdoor museum of supreme interest. Something of the kind has been done with notable success at Skansen in Sweden, at Arnhem in Holland, at Hamar, at Elverum, at Bygdö, and particularly at Lillehammer in Norway. At the last named town is the Maihaugen Open-Air Museum, perhaps more frequently known as the Sandvig Collections, from the name of the individual who formed and owned the museum. Mr. Sandvig has collected and furnished houses much as others might collect books or china, and he has recorded the object he has in mind for the Maihaugen collection, as follows:

"In its ultimate consummation it shall be a collection of *homes* where one, as it were, can walk straight into the homes of the people who have lived there, learn to know their mode of living, their tastes, their work. For the home and its equipment are a picture of the people themselves, and in the old hereditary homesteads it is not only the single individual who is mirrored, but it is the whole race, generation after generation."

"Nor is it simply an incidental selection of isolated homes that, in Maihaugen, I wish to save from destruction or neglect. No, I want to place the entire village, as a complete whole, in this big picture-book; not only what might be called the manor-house, with its many buildings and its equipment bearing witness to hereditary pride and affluence, but also the house of the humble peasant, the village craftsman's out-of-the-way cottage, and the Sater hut from



A block house of Ancient Fort Halifax, Winslow, Maine.

the vast and distant forest. And from the top of the hill the old village church shall send forth the peal of its bells over these relics of bygone ages."*

Records of Old Work

Finally, there is an enormous amount of work to be done in the way of preservation of antiquities along the lines of photography and measured drawings. Strangely enough, this is a comparatively neglected field and there is no one place (though there should be several) where an inquirer can go with a certainty of finding photographs in large quantities of all the antiquities in the country. Even scarcer are the collections of measured drawings. It has been the custom of local historical societies to gather tolerably good photographic collections of the antiquities in their own neighborhoods, and although this has never been done as systematically as should be the case, yet how invaluable is this photographic record. There is a distinct line of cleavage

See the Studio Nov. 15, 1912 page 110.

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Shirley-Eustis house, Roxbury, Mass. After being moved to its new site and shorn of its piazzas. (p. 175)

separating our ignorance of the antiquities antedating the invention of photography from our comparatively well-supplied knowledge of the later antiquities. And yet, when a trained investigator asks for information on a given building, how often is it the case that the photographs on record fail to supply the particular information required. This is merely because the photographing has been generally done in a trifling manner, having no scientific, and but little antiquarian, training as its basis.

So far as measured drawings are concerned, there is a large mass of material buried in the offices of architects, inaccessible to anyone outside of the offices and often to those inside. It seems to be pretty clearly established

that the demand for really good measured drawings is insufficient to meet the commercial requirements of publication, and the same can usually be said of photographs. It seems that both of these fields must be covered, if at all, out of the resources of societies.

A slightly different aspect of the same question appears in the case of photographic negatives. Uncounted thousands of these are destroyed every year because for commercial purposes they have no further value, except as glass, and yet if a careful selection from these could be made and they could be bought for the price of the glass, prints might be made from them for an indefinite time in the future, to the great benefit of specialists and museums.

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Graeme Park, Montgomery County, Pa.

Photograph by Frank Cousins.

These three fields of photographs, negatives and measured drawings should engage the earnest interest of our antiquarian societies in the future.

Government Aid

In spite of some remarkable exceptions it may be truly said that in Continental Europe such work as that outlined in this article has generally been undertaken by the government or under public auspices, with varying degrees of success. This has, at least, had the result of providing the means to accomplish a vast amount of work, much of which would with us have been completely neglected. Action by the nation or the states is in America peculiarly difficult of achievement and for some reasons not to be desired. That part of the public capable of appreciating a handsome building for

the sake of its artistic merit, is small indeed, and the chance of obtaining support from the public treasury is too negligible to notice, except in the case of public buildings of historic interest, like Faneuil Hall in Boston, and Independence Hall, Philadelphia. On the other hand, even if this were not the case, our political system, with its almost total lack of responsibility, as well as its widespread tendency to the spoils system, makes public action extremely dangerous. There can be no doubt but that for many years, at least, efficient action looking to the preservation of our best architecture must depend for its support on private initiative.

Agencies for Preservation

To the writer it is also clear that while the smaller societies, like the

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North front of the Royall house, Medford, Mass., before repairs and restoration. (p. 183)

patriotic-ancestral society chapters and the local historical societies, have accomplished much that is good, the possibilities for American achievement on a really large scale are greatest in the hands of larger societies. Of which three may be mentioned—The Society for the Preservation of New England Antiquities, already described, The Association for the Preservation of Virginia Antiquities, doing somewhat similar work in its chosen territory, and the American Scenic and Historic Preservation Society. The Archaeological Institute of America which, through its School of American Research, preserves the old Governor's Palace at Santa Fe,

and by the rent of its general offices helps to maintain the historic "Octagon" in Washington, should now be added to such a list.

In all plans leading to effective work two things are essential, namely, money, and the ability to spend it wisely. Let us suppose that the Archaeological Institute should announce itself ready to accept funds in trust, the income to be applied as its officers thought wise for the preservation of the best architectural and historical work in the country, and that such funds had been received. What opportunities would not the present year*

*This article was written in 1918.

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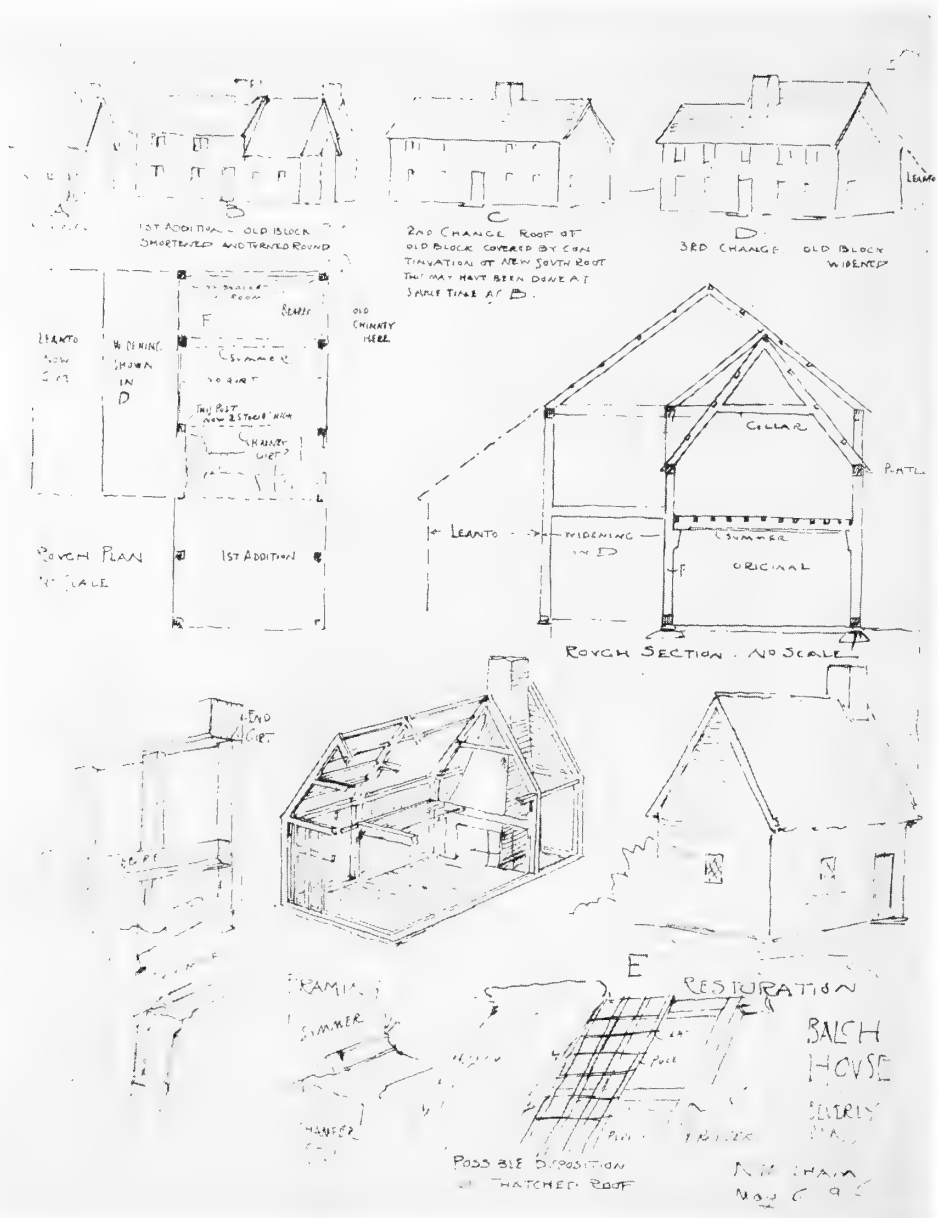
"Hall" of the Iron Works house, Saugus, after restoration. *Photograph by Wallace Nutting.* (p. 169)

have presented to the managers. Two of the most important buildings in the whole country have recently come on the market, namely, "Westover," the most famous of the James River estates in Virginia, and the Brewton-Pringle house of about 1765, in Charleston, South Carolina, now on the market, and without question the finest colonial house in America. Such buildings as these are part of the artistic heritage of the American people, and as previously outlined, take a continual chance of bad treatment so long as they are left to the vicissitudes of private ownership. Moreover, these are buildings to which all visitors hope to gain access, but so long as they remain in private hands, the number who can be accommodated is small. This year it is these two houses that are for sale,

as also the five houses lately composing the Wallace Nutting Colonial Chain. Some other year it may be the superb Harwood or Bryce houses at Annapolis or Thomas Jefferson's "Monticello" at Charlottesville, Virginia,* or Governor Keith's "Graeme Park," 1721, at Montgomery County, Pa. The number of first-class houses could be greatly extended and merely goes to show the crying need for organized effort to safeguard what there is left of our artistic and historic inheritance.

To the writer's mind it is by no means essential that any one society should actually own buildings by the hundred, or by the score. To do so would involve a very elaborate mechanism and one which might to a large extent im-

*And now, as we go to press, comes the real estate agent's notice that "Monticello" too, is for sale.



A. Structural details of the John Balch house, Beverly, Mass., sketched by Mr. Norman M. Isham. (p. 175)

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pair the local effort which is so much more easily enlisted for an enterprise locally managed. It seems probable that a liberal grant in aid from the treasury of some strong organization holding trust funds would be all that would be needed. For instance, the Marblehead Historical Society is greatly in need of an extension of its grounds, and richly deserves it for the splendid work it has already done with the slenderest of means. The same can be said of the Royall House Association, where the proper setting of Royall's fascinating house in Medford, Mass., requires the purchase of a whole block of vacant land. There would be no need that the central society should take over either of these properties, but its board of trustees, well advised and having sufficient funds at its disposal to permit it to do a number of handsome acts every year, could easily make the purchases and deed the land to the societies concerned, under proper restrictions. The list of examples could be multiplied indefinitely, and not the least worthy society of them all, to be helped by a society of national scope, would be the Mt. Vernon Ladies' Association, even now greatly in need of support.

The need of the existence of more agencies undertaking preservation work was strikingly brought to the attention of the Trustees of The Society for the Preservation of New England Antiq-

uities when, not long since, they were actually asked to undertake such work in New Jersey. As yet they have been unable to see their way to doing this, but if a large endowment were given them, the income to be spent in New Jersey alone, they might accept the trust, though there is no apparent reason why a New Jersey society should not be formed at any time, much better qualified to discharge such a trust than would be any New England Society.

The ideal thing would doubtless be that each of such societies as The Archaeological Institute of America, The Society for the Preservation of New England Antiquities, The Association for the Preservation of Virginia Antiquities, and The American Scenic Historic Preservation Society, should have large endowment funds applicable to this kind of work. There would be room for all, and to these there would doubtless be added others in the course of time. Every state or section of the country should have its own society, and with these could be associated national societies as well. There would be no necessary conflict of work, for even if two or more were interested in the same building, each could make a grant in aid to the local organization having the matter in charge, and it would simply insure so much more certainly the success of the undertaking.





Engraving
of
STATUE
OF
GEORGE III
KING OF GREAT BRITAIN. &c.
ERECTED M.DCC.LXX.

Chas M. Leffers
1912

Restoration of the Statue of George III, in New York, 1770 by Charles M. Leffers, Esq.

THE BEGINNINGS OF SCULPTURE IN COLONIAL AMERICA

FISKE KIMBALL

IN no time and country was the plastic impulse less exercised and less encouraged than in the English colonies in America before the Revolution. The biblical injunction against "graven images" made figures of any sort anathema in the Puritan settlements, and even in most of the Cavalier provinces the crucifix and figures of saints were equally abhorred as smacking of "Popery". Deprived of its primitive function as the handmaid of religion and reduced to the status of a "polite art," sculpture suffered even more than the other arts from the handicaps of a pioneer community, owing to the cost of its products and their lack of portability. The art of portraiture which flourished in the eighteenth century alike among the landed aristocrats of the South and the merchants and divines of the North, was confined to paintings, at least until the very eve of the Revolution. Thus the works of sculpture which began to appear in the colonies as wealth and culture increased were almost entirely imported.

The first to come were naturally casts and copies of the famous antique statues and busts, recommended by the classical taste of the eighteenth century. Our earliest record is of those of John Smibert, the painter who accompanied Dean Berkeley to America in 1728. Dr. Alexander Hamilton, on visiting his house in Boston in 1744, wrote in his *Itinerarium*¹: "I saw here likewise a collection of good busts and statues,

most of them antiques, done in clay and paste, among the rest Homer's head and a model of the Venus of Medicis." It was a cast of the same statue which the later English painter, Robert Edge Pine, was to bring to Philadelphia in 1784, and of which his pupil, Joseph Hopkinson, wrote: "It was shut up in a case, and only shown to persons who particularly wished to see it; as the manners of our country, at that time, would not tolerate a public exhibition of such a figure".²

The demand for statuary was not confined to artists. In 1759, the martial young Virginia planter, Colonel George Washington—having just married well—included in an order to his agents in London directions for "8 Busts," as follows:

"4. One of Alexander the Great; another of Julius Caesar; another of Charles XII of Sweden; and a fourth of the King of Prussia. N. B. These are not to exceed fifteen inches in height, nor ten in width.

"2 other Busts, of Prince Eugene and the Duke of Marlborough, somewhat smaller.

"2 Wild Beasts, not to exceed twelve inches in height, nor eighteen in length.

"Sundry small ornaments for chimney-piece."

What Washington actually received in the absence from the market of busts of the size requested, were:

"A Groupe of Æneas carrying his Father out of Troy, with four statues, viz.: his Father Anchises, his wife Creusa and his son Ascanius,

¹ William Dunlap: *History of the Origin and Progress of the Arts of Design in the United States* (1834), vol. 1 p. 318.

² *Writings of Washington*, edited by W. C. Ford vol. 2 (1899), p. 138.

¹ Edited by A. B. Hart (1907) p. 139.

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The Statue of William Pitt, in Charleston,
Erected 1770.

neatly finished and bronzed with copper, £3. 3
Two Groupes, with two statues each of Bac-
chus & Flora, finisht neat, & bronzed with
copper, £2. 2 each 4. 4

Two ornamented vases with Faces and Festoons
of Grapes and vine Leaves, finished neat &
bronzed with copper 2. 2

The above for ye Chimney Piece

Two Lyons after the antique Lyons in Italy,
finished neat and bronzed with copper, £ 1. 5
each 2.10"¹

With Jefferson, in his classical enthusiasm, the desire for sculpture went beyond busts of great captains or ornaments for a chimney piece. His notebook for the building of Monticello, 1771, lists as desiderata under the head of "Statues": "Venus of Medicis, Florence; Apollo of Belvedere, Rome; Antinous, Florence; Dancing Faunus; Messenger pulling out a thorn; Roman slave whetting his knife; the Gladiator at Montalto; Myrmillusexpiring, Rome; the Gladiator reposing himself after the engagement (companion of the former)", also, in terra cotta, "Hercules and Antaeus; the two wrestlers; the Rape of the Sabines (three figures)"² the whole repertory of works then most admired abroad. Like many of Jefferson's prophetic youthful projects, this one of a collection of sculpture at Monticello was not to be fulfilled until his return from France after the Revolution. In the gardens of the great Tayloe plantation at Mount Airy, however, Philip Fithian noted in 1773 "four large beautiful marble statues"³—doubtless copies of famous antique works.

Original works of sculpture first appeared in the colonies in connection with marble monuments ordered from England by wealthy families of the Anglican communion to commemorate

¹ *Writings of Washington*, Ford, vol. 2, p. 175 note.

² Kimball: *Thomas Jefferson, Architect* (1916), fig. 79.

³ *Journal* (1900), p. 149.

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their dead on the walls of their churches. King's Chapel in Boston, for instance, has three such monuments from colonial days. That of Charles Apthorp, who died in 1768, is crowned by a cherub weeping over a cinerary urn,—carved with graceful facility like the rococo ornaments at either side. More ambitious are the memorials of Samuel Vassal, erected, as the inscription tells us, in 1766, and of Frances, wife of Governor William Shirley, probably set up on his return from England in 1753, following her death here in 1744. Each of these is decorated with a portrait bust, very competently executed in the flowing, slightly tormented style of Roubillac.

The first original statues commissioned for the colonies, and the first to be set up as public monuments were the outcome of the rejoicing over the repeal of the Stamp Act in 1766. The South Carolina Assembly voted, May 8, that a marble statue of Mr. Pitt should be ordered and placed in front of the State House.¹ An amendment substituting the name of His Majesty George III was not seconded. The Assembly in New York, more dutiful to the crown, provided on June 23 for an equestrian statue of the King, and also a statue of William Pitt in brass.² All three commissions were entrusted to the same artist, Joseph Wilton of London, Sculptor to his Majesty, who executed the statue of the king in lead, gilt, and the statues of Pitt as replicas of one another in marble. They arrived in 1770; the Charleston figure being set up July 5; the King George, on Bowling Green, August 16; the Pitt, in Wall Street, September 7.

¹ "D. E. Huger Smith:" "Wiltons Statue of Pitt" in *S. C. Mag.*, vol. 15 (1914) p. 21.

² *Memorial History of the City of New York*, vol. 2 (1892), pp. 382, 387, 408.

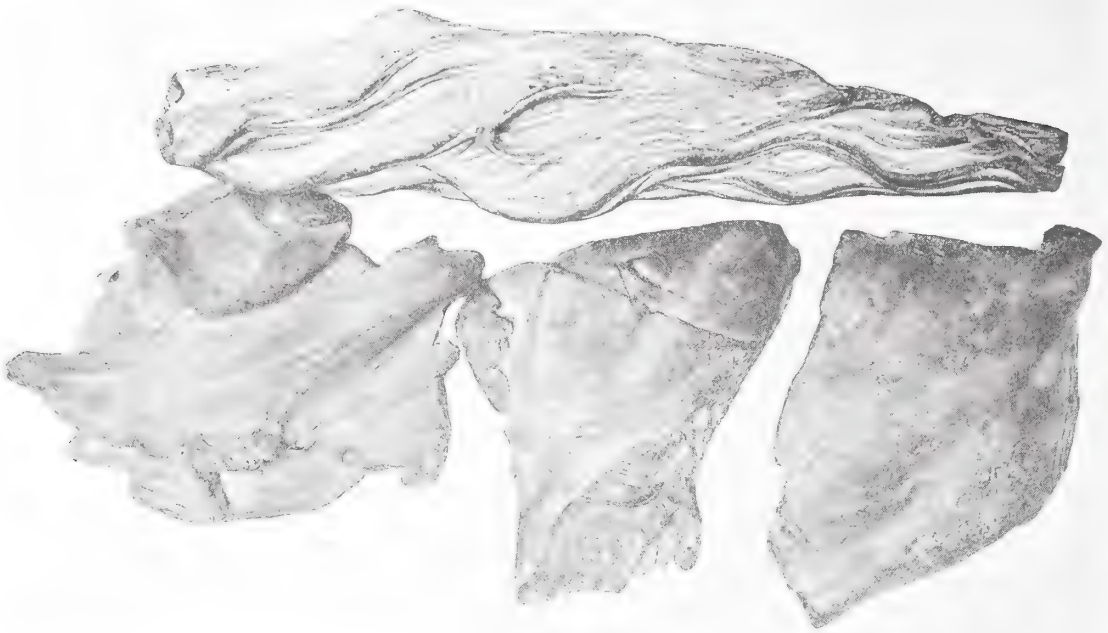


Statue of Norborne Berkeley, Lord Botetourt.
Erected at Williamsburg, 1773

The interest of these first statues to the few and scattered artists of the colonies is shown in the correspondence of John Singleton Copley, who had already known the casts of Smibert and the busts in King's Chapel, and apparently felt himself a qualified judge. Writing from New York in 1771, he says: "I have seen the Statues of the King and Mr. Pitt, and I think them boath good Statues."¹

Good enough indeed they were, according to the standards of "classical" sculpture of the day, in which the conventions of Roman garb and manner had been adopted without the genius to infuse them with vitality. Pitt

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Fragments of the equestrian statue of George III in New York
Preserved by the New York Historical Society

stood in the toga in vehement declamation; George III rode barelegged and and sandalled, a Roman emperor, with the laurel wreath about his head.

Their day of honor was short. On the receipt of the news of the Declaration of Independence in New York, July 9, 1776, the statue of the king was pulled down and broken to pieces. Most of these were taken to Litchfield, Connecticut, and melted into bullets for the Colonial troops. Captain John Montresor, then chief engineer of the British army in America, stated that he recovered the mutilated head and sent it to Lord Townshend. The tail of the horse and parts of the saddle were recovered at Wilton, Connecticut, in 1871,² and,

with a slab of the pedestal, are now in possession of the New York Historical Society, which has kindly permitted them to be photographed. A restoration by Mr. Charles M. Lefferts, based on all available evidence, especially on the two other equestrian statues of the King, by Wilton in London, formerly at the Royal Exchange and in Berkeley Square, suggests the aspect of this pioneer in equestrian sculpture in America.

The Pitt statues also suffered, but their less serviceable material proved their salvation. The one in New York was mutilated during the occupation of the city by British troops. Its headless and armless form may now also be seen in the collection of the New York Historical Society. The statue in Charleston lost its right arm by a cannon shot during the siege of 1780, and its head when

¹ *Copley-Pelham Letters*, Massachusetts Historical Society Collections, vol. 71 (1914), p. 117. ² Jacob M. Moore in the *New York Telegram*, June 16, 1883 quoted in the *Memorial History of the City of New York*, vol. 2 (1892), p. 497.

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the statues of the now fallen popular idol was being removed, as an obstruction to traffic, in 1794. The head remained unbroken however, and was carelessly replaced. From 1808 the figure stood in the Orphan House grounds, where, as Mrs. Ravenel has recorded,¹ it was generally supposed to represent General Washington "just getting out of bed"! In 1888 it was once more set up near its original site, and it stands today as the patriarch of American public monuments.

One other statue testified to the gratitude of the colonists for a worthy official. On July 20, 1771, the House of Burgesses of Virginia "Resolved, *Nemine Contradicente* that an elegant Statue of his late Excellency the Right Honorable *Norborne*, Baron de *Botetourt*, be erected in Marble at the Public Expense . . . expressing the grateful Sense this House entertains of his Lordship's prudent and wise Administration . . . That the same be sent for to *Great Britain* . . . That the Treasurer pay for the Statue . . . out of the public Money in the Treasury."² The statue was carved in London by Richard Hayward in 1773³ and set up in Williamsburg. The removal of the seat of government to Richmond in 1779 exposed it to defacement by boys, and a sketch by the English architect Latrobe in 1796 shows it standing headless in the vestibule of the old Cap-

itol.¹ The next year it was removed to the front of the college, where it remains, somewhat shattered, but with head restored. The artist, less classical than Wilton, but more expressive, showed Botetourt, whom we know better as Lord Berkeley, in his court dress, and the figure still breaths the ceremonial atmosphere of Colonial Virginia.

Not until the very last days of English rule did there appear a sculptor in the colonies themselves, and then it was a woman, working in a humble medium. Mrs. Patience Wright, born of Quaker parents in Bordentown, New Jersey, made herself famous by modelling likenesses in wax. Even for this unpretentious practice of sculpture there was not sufficient demand here as yet, so that in 1772 she sought a wider field in London.² Thence was dispatched in 1773, as a present to the Pennsylvania legislature, her bust of the "Proprietor" Thomas Penn.³ The bust, preserved in Independence Hall, stands as our first work of a native sculptor, and, one not unworthy.

Such were the modest beginnings on our soil of the art which, with the founding of the new independent nation, was to be adopted by men of native skill, such as McIntire and William Rush, and enriched by such foreign masters as Houdon and Canova.

¹ *Charleston* (1906), p. 167.

² *Journals*, 1770-72, p. 138.

³ L. G. Tyler: *Williamsburg*, (1907), p. 52.

¹ *Journal of Latrobe* (1905), facing p. 250.

² Dunlap: *Arts of Design* (new ed., 1918), vol. 1, p. 151.

³ F. M. Etting: *The Old State House*, 1876, pp. 27, 131



CURRENT NOTES AND NEWS

The Committee on Colonial and National Art

WE are indebted for the text and illustrations of this number of ART AND ARCHAEOLOGY to the Committee on Colonial and National Art of the Archaeological Institute of America.

This Committee was organized three years ago by the Institute, with the cooperation of other workers in the field, to undertake systematic research in the history of colonial art on this continent, and the art of the early period of the American Republic. It aims to increase and spread exact knowledge concerning our early architecture, sculpture, painting, and handicrafts of all sorts, and has already contributed notably to researches and publications on these subjects. It seeks to establish an annual fellowship for the study of problems in early American art; to assist in publishing the results of such researches; to aid in the preservation of American monuments; to stimulate museums in the development of their collections of American paintings, furniture, silver, glass, ceramics, and the like. It invites interested persons not already members of the Archaeological Institute to give their support to this work by joining the Institute. It offers them, besides their participation in the new work, the general privileges of the Institute and its publications, including the illustrated magazine, ART AND ARCHAEOLOGY. The membership of the Committee is as follows: Fiske Kimball, Chairman, University of Michigan; Arthur Lyman, Treasurer, 60 State Street, Boston; William Sumner Appleton, Francis Hill Bigelow, Glenn Brown, George H. Chase, James C. Egbert, Allan Marquand, Charles Moore, Lawrence Park, Arthur Kingsley Porter.

The Clarke Collection of Early American Portraits

AN interesting Art sale of strictly American importance, was recently that of the Thomas B. Clarke "Collection of Early American Portraits." It was important not only because of the artists, but for the personages represented.

A very beautiful illustrated catalogue with introduction by Mr. Dana Carroll, gives the list of fifty pictures of great value historically as well as artistically of the early painters and persons of distinction of Colonial times.

There are about thirty-five painters represented, the earliest born in 1688 and and the latest born in 1831, so the collection covers over two centuries. Among them are Wright, Charles and Rembrandt Peale, Sully, Allston, Copley, Stuart, Morse, Pine and others. Their sitters are Daniel Webster, Washington, Jackson, Clay, King, Yates, Elizabeth Byles Brown etc.; etc.

It is interesting to note the rise of value of the work of Gilbert Stuart. \$21,000 was paid for one of his "Athenaeum" type of Washington portrait, which three years ago was sold for \$3,000. His portrait of Lawrence Reid Yates brought \$8,000. Rembrandt Peale's Washington went for \$9,000 and Charles W. Peale's "General Washington at Princeton," \$6,200.

It is predicted that this sale of American portraits may have an influence upon the National Portrait Gallery which has been inaugurated through the generous donations toward the nucleus of such a gallery by Mr. Christoffer Hannevig.

H. W.

ART AND ARCHAEOLOGY

A Gift from Venice to the American Red Cross

A RARE old painting, the portrait of San Lorenzo Guistinian, the first patriarch and famous benefactor of Venice, has been presented to the American Red Cross in token of the gratitude of Venice for the work of the American Red Cross in Italy.

The picture is attributed to Gentile Bellini. It is in the pure style of the period, somewhat sombre and severe, and full of dignity. The lines are delicate and soft, and at the same time sustained and strong. The portrait is an excellent work of art, worthy of admiration for the great pictorial value as well as for its subject and associations.

The donor is Sebastiana Candrian, a well-known Venetian antiquarian. His picture was deposited during the war in the care of the Municipality and was consigned to the American Red Cross delegate at Venice by Count Grimani, Mayor of Venice. It is now on exhibition in the ante-room of the American Red Cross office in Venice and will be transported to America where it will be hung in whatever place the National Organization may decide to place it. The gift includes a fine old frame and an easel on which the picture stands.

The desire of the giver is that this portrait of another earlier benefactor of Venice may remain in America as an expression of the gratitude of Italy for what America has done for her during the Great War.

The Eleazer Arnold House, Lincoln, R. I.

THE Society for the Preservation of New England Antiquities came into possession of this ancient house as a gift from its owners during the fall of 1918. The building dates from about 1687, and is particularly noteworthy for its enormous stone chimney, which filled the entire west end of the original house. As a document on 17th century Rhode Island building the Arnold house is invaluable and it richly merits thorough repair and restoration at great cost of time and money. Unfortunately the Society is unable to undertake this at the moment through lack of funds, but lovers of the old and picturesque will be glad to know that the house has been put into fairly good repair, especially so far as shingles and clapboards are concerned, and it is hoped in the future to make this so careful and thorough a restoration that the building will be a credit to American archaeology.

The Abraham Brown House, Watertown, Mass.

THIS house must rank as one of the most ancient in the United States—probably from about 1640. It has been bought by a group of individuals who are restoring it, with the intention of later presenting it to the Society for the Preservation of New England Antiquities. The house is one of the extremely early type with but two rooms—one on each of two floors with a garret above. There are indications that a leanto—possibly original, and very likely containing the oven—was built against the back of the chimney, but of this leanto only the mortise holes in the west girt now exist. The great interest in the rest of the building arises from the fact that the house supplies so much evidence of its early appearance.

BOOK REVIEWS

One Hundred Early American Paintings. The Ehrich Galleries, New York. 1918. Pp. 176. 100 illustrations.

The growth of interest in the painters of the American colonies and of the early republic has been one of the most striking of recent developments in artistic circles. Although the overshadowing reputations of West, Copley, and Stuart have long been established, it has been only in the last few years that students and collectors have come really to know the work of their many predecessors such as Hesselius, Smibert, Feke, Blackburn, and Theus, and to appreciate the importance and merit of their contemporaries and successors, including Benbridge, the Peales, Vanderlyn, Jarvis, Sully, Harding, Inman, and Alexander.

One of the greatest obstacles to wider acquaintance with their work has been the lack of accessible reproductions, which has just begun to be overcome by the publication of illustrated catalogues of some notable loan exhibitions and sales. A welcome addition to these resources has now been furnished by the Ehrich galleries of New York, whose founder, Mr. Lewis R. Ehrich, was one of the first dealers to interest himself seriously in early American paintings. It is a volume in which a hundred canvasses which have been at various times in the possession of the firm are reproduced with historical notes on the artists and the subjects. The great majority are naturally portraits. Stuart is represented by no less than fourteen. Sully by ten, West by six, Copley by three, and many of the less-known painters such as Ezra Ames, Ralph Earl, Jacob Eichholtz, and John Eckstein have one or two examples.

Among those of special merit are Stuart's superb portraits of Mrs. Joseph Anthony and Mrs. Gabriel Manigault, and West's portrait of himself seated by a cast of the Belvedere torso. His group of young Americans who were studying at the University of Cambridge—the Allens, Wormeley, and Izard—is reminiscent of the day when the sons of cultivated colonial gentry were sent "home" for their education almost as a matter of course. Characteristic of the struggle soon to follow are Trumbull's sketch for "The Trial of Major André," with its successful composition and admirable miniature portraits, and the scene by William Dunlap from the stage presentation of Cooper's "The Spy."

A valuable supplement is the list of more than two hundred and fifty artists active in America between 1750 and 1850.

F. K.

Miscellaneous Babylonian Inscriptions. Part I. Miscellaneous Sumerian Religious Texts. By George A. Barton, Ph. D., LL. D. 7¾ x 10½. Paper boards, cloth back and corners. 67 pages and 41 plates. \$5.00. Yale University Press.

In this volume there are published twelve religious texts belonging to the Museum of the University of Pennsylvania. Photographs of some of the inscriptions are included, together with copies, transliteration, translation, and discussion of all of them. The fragmentary condition of most of the objects, and the difficulty of the Sumerian language in which the inscriptions are written, make the task of interpretation far from easy. Especially noteworthy is the first text in the volume, a foundation cylinder containing an incantation, which is regarded by Professor Barton as the oldest religious text from Babylonia yet published, and perhaps the oldest in the world, older than the most ancient of the pyramid texts of Egypt. The inscription appears to have been written at the time of repairs to the temple in Nippur, and to have been placed in the walls or pavement of the temple while the repairs were in progress, according to the custom of the Babylonians. The incantation calls upon many spirits and gods to protect Nippur from sickness, especially from a plague which seems to have been brought to Nippur from a neighboring city, and to have been the occasion of the reconstruction of the temple.

Among the other texts are two oracles, together with the account of the fulfillment of one of them; several hymns, two of which are addressed to kings, thus supporting an earlier opinion of Professor Barton that certain kings were deified even during their life time; and two creative myths. One of these myths describes the courtship and marriage of Enlil and Ninlil, the patron deities of Nippur, and the birth of fertilizing rain from their union; the other contains a new account of the creation of man and the development of agriculture and city life, man being born from the union of a god and a goddess.

ETTALENE M. GRICE.

Yale University

ART AND ARCHAEOLOGY IN 1919

Some Attractive Features of Future Numbers

GREAT CATHEDRALS IN THE WAR ZONE

By Arthur Stanley Riggs

III. NOYON

IV. SOISSONS

V. AMIENS

MARTYRED MONUMENTS OF FRANCE

By Theodore Reinach

THE LOSS AND RECOVERY OF GREEK SCULPTURE

By Ernest Gardner

CINCINNATI AS AN ART CENTER

By Ernest Bruce Haswell, and others

THE TREE AND THE CROSS

By Georgiana Goddard King

TURKEY IN ASIA

By Howard Crosby Butler, Morris Jastrow and D. M. Robinson

ABRAHAM LINCOLN IN SCULPTURE

By Frank Owen Payne

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VOLUME VIII

JULY-AUGUST, 1919

No. 4

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Margaret Anglin

Made professional debut in "Shenandoah", New York, 1904; leading woman with James O'Niel, 1896-7, with E. H. Sothorn, 1897-8, with Richard Mansfield, 1898-9, and in the Empire Theatre Stock Company; reproduced the *Antigone* and *Electra* of Sophocles, 1913, and the *Medea* and *Iphigenia* of Euripides, 1915, in the Greek Theatre, University of California; repertoire of Shakespearean plays.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VIII

JULY-AUGUST, 1919

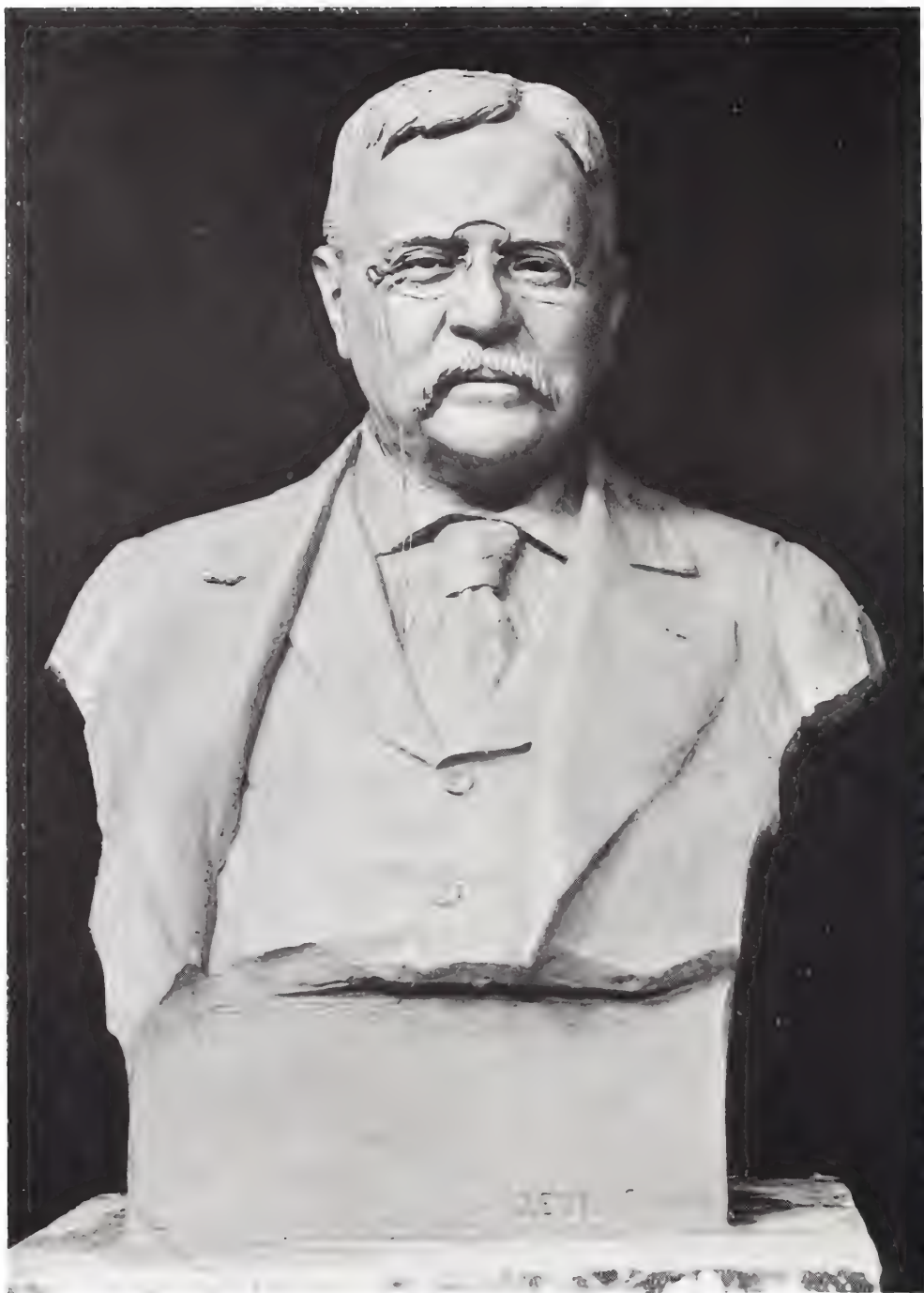
NUMBER 4

TO MARGARET ANGLIN

Undoubted Sovereign in the mighty line
That holds the land of Poesy in fee,
Ruling whatever deathless shades may be,
Creations of the poet's art divine,—
Blithe Rosalind, Medea's love malign,
Bitter-sweet Katherine, leal Antigone,
(Those shapes more real than reality)
Their loyalty, our homage, both are thine.

Two-fold the realm whereof thou hast a part:
The ageless triumphs of the antique stage,
And then the broad domain of Shakespeare's heart,
Who taught Life living by his lucent page;
Seisin hast thou of his imperial art,
Old England's glory and our heritage.

GEORGE MEASON WHICHER.



Roosevelt Bust

Theodore Roosevelt, by John Ettl. This represents Colonel Roosevelt as he looked in those later years and will doubtless be regarded by all as a faithful portrait of him.

MORE ROOSEVELT SCULPTURES

BY FRANK OWEN PAYNE

SHORTLY after the death of Theodore Roosevelt, one of the teachers in a New York high school, in the hope of inculcating the principles of Americanism of which Mr. Roosevelt was the foremost exponent, gave a series of lessons on the unique life and extraordinary services of that remarkable man. After these lessons had been given, each of the pupils was required to present a short essay on the subject, stating what he found to be of greatest interest in what had been learned. Among the results of this exercise the following have been culled at random:

"Theodore Roosevelt was a brave man, a great hunter and cow-puncher. He never forgot his cow-boy friends even when he became President."

"Roosevelt was descended from Old Dutch stock but he was not too high to be a policeman before he was president."

"Theodore Roosevelt was born on the EAST SIDE in New York."

"He was a Democratic Republican and never afraid to say what he thought. He was no common politician, either."

"He wrote good books for boys."

Thus each child sees in this remarkable man something of the fine gentleman, the brave citizen, and the patriot. We think that it would have given pleasure to him to have heard that the child of the Ghetto remembers that No. 28 East 20th St. lies *east* of Fifth Ave., more pleasure, indeed, than the recollection that he belonged to the Old Dutch stock. Truly there is in him something which makes appeal to everybody. The artist who attempts to represent him can never give to the

world all that Theodore Roosevelt really was to the American People.

In the March-April number of ART AND ARCHAEOLOGY, we presented a short contribution on Roosevelt in Sculpture. Most of that article was devoted to the consideration of the bust which was executed by Fraser for the United States Senate, the death mask by the same sculptor, and the rough rider statuette by Kelly. Reference was also made to the two works by Partridge, neither of which is available for publication at this time.

The memorial exhibition of things relating to the life and work of Mr. Roosevelt which was recently held in Avery Hall, Columbia University, brought to light several other works of sculpture on the same theme. Some of these are not above mediocrity. One or two of them are decidedly commonplace. There were one or two others which deserve more than a passing mention. Of these the bust by J. Massey Rhind and the equestrian statuette by Frederick Macmonnies deserve special mention. Since the Roosevelt exhibition we have seen one or two other busts of Mr. Roosevelt which, when completed, will certainly add to the sum total of plastic creations inspired by this most extraordinary of all American citizens.

To one who studies the various sculptured representations of Theodore Roosevelt one thing stands out predominant—namely, the wide diversity in the manner in which he has been depicted. On second thought, this need not be in the least surprising. Roosevelt was certainly one of the most



Theodore Roosevelt.

Equestrian statuette modelled by Frederick Macmonnies in Paris shortly after the Spanish War. It is one of the finest works on Mr. Roosevelt and it was greatly admired by his family. This work belongs to the Roosevelt family. The photograph was made by Ward at Oyster Bay expressly for Art & Archaeology.

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Medal designed by St. Gaudens and Weinman and bearing the signature of both artists.

versatile characters which America has produced. What appears to be the most striking characteristic to one artist, may be ignored by another who will lay special stress upon an entirely different trait in his subject. Thus we have him depicted as a rough rider, as a hunter, as a statesman, and as a man of letters. As time goes on, the world will come to recognize the true greatness of the man. He will be portrayed less and less in the spectacular aspects of his life and more and more as the highest type and epitome of American citizenship.

The statuette by Frederick Macmonnies was executed in Paris soon after the Spanish War. It represents "Teddy" riding a horse which fairly leaps from the ground. The great artist has given us a picture of the consummate dash, the spirit, the splendid vitality and urge of his subject. This is "Teddy", the idol of every true American. The sculptor has put into this virile work his own profound admiration for his hero—an admira-

tion which was shared by all Americans of every party. The work is modelled in the manner which made the "Horse Tamer" and the splendid sculptures on the Brooklyn Arch masterpieces. It epitomizes the vigor and unrivalled spirit of the man.

Macmonnies's Statue of Roosevelt is not at all well known. It is not to be found in any of the places where statuary is sold. We are informed that there were several replicas of it made, but the only copy of it seen by the writer is that which was exhibited at the memorial exhibition at Columbia University shortly after Mr. Roosevelt's death. This is the property of the Roosevelt family through whose kindness we are permitted to present it to the readers of this magazine.

This work was cast in Paris and the copy under consideration was presented to the President by the sculptor. Needless to say that it has always been a great favorite with the family. No other sculptured representation of him

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Medal by Anna Vaughn Hyatt.

so well depicts the lively enthusiasm which was dominant until the last.

At Niles, Ohio, in the splendid memorial which marks the birth-place of President McKinley there are several busts of the men who made his administration successful. Among these are portraits of Mark Hanna, John Hay, Elihu Root and many others. Standing nearest to the statue of the martyr president, is a bust of Theodore Roosevelt in bronze, the work of J. Massey Rhind. Several replicas of this bust have been cast, one of which was exhibited at the memorial exhibition at Columbia University. When first seen, there is something a bit perplexing about this likeness. It is Roosevelt to be sure, but what does it lack? Then it dawns upon the spectator. It wears no glasses! During his public life artists and cartoonists made so much of those spectacles that one can scarcely separate them from his personality. If we study this portrait carefully and if we compare it with Fraser's

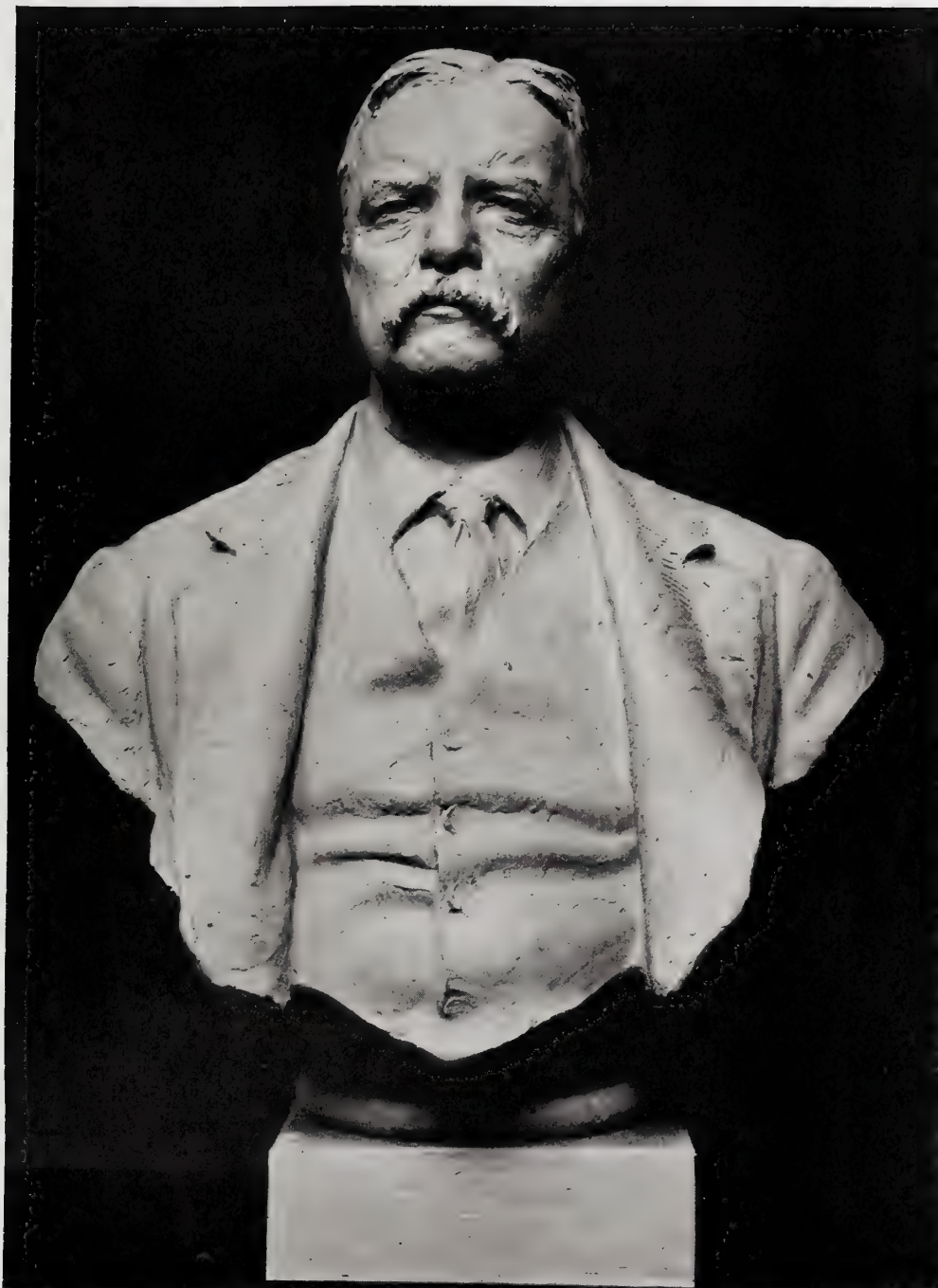
bust and the death mask, we shall find that it is in reality an excellent likeness.

Massey Rhind has not given us the Rough Rider. Such an interpretation would be improper in the place intended for it. It is the vice-president, who was to become the worthy successor of McKinley that we have here. In this work we have the man of positive opinions and of great strength of character and restrained power—just the aspect which one ought to expect to find in the stately memorial at Niles, Ohio. Several replicas of this work have already been executed.

There was an interesting though not very convincing portrait of Mr. Roosevelt at the Columbia University exhibition by A. Frechinger. It was evidently modelled after an early picture of Mr. Roosevelt, a picture not very well known. Its chief interest lies in the difficult and excellent technique. The work is a placque hammered out of copper in very fine repoussé treatment. Besides the profile of Mr. Roosevelt, this remarkable placque also bears the coats of arms of the forty-six states which belonged to the Union at the time of its conception. This work will be admired for its technique rather than for the truthfulness of its portraiture.

Another large bust in plaster is the work of Sigurd Neandros. It attracted considerable attention at the exhibition. The base of this bust bears the statement that it was the last portrait for which Mr. Roosevelt ever posed. It bears the evidences that it was modelled from life, but it is rather too sketchy to be regarded as a finished piece of sculpture. It is not possible for us to present a picture of Neandros's bust at this time.

Soon after the death of Mr. Roosevelt there was formed in the City of



Bust of Roosevelt by J. Massey Rhind in the McKinley Memorial at Niles, Ohio. This bust is one of a number of statesmen who assisted McKinley during his term as President. The bust of Mr. Roosevelt stands next to the statue of the martyr president in a beautiful structure designed by McKim, Mead & White.

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New York an organization known as the Women's Roosevelt Memorial Association, the object of whose efforts is to secure title to the house in which Theodore Roosevelt was born, No. 28, East 20th St. New York City, in order to convert it into an institution for promulgating the principles of true Americanism for which Mr. Roosevelt so conspicuously stood. Many prominent women are interested in the movement and marked success seems to be crowning their efforts. A representative society made up of people of all political parties and every religious faith has been formed. Membership in the association is solicited and medals have been struck bearing the profile of Mr. Roosevelt. These medals are presented to all who become members by virtue of having subscribed to the fund. This medal was executed by Miss Anna Vaughn Hyatt whose fine equestrian statue of Joan of Arc adorns Riverside Drive. We are permitted to present a picture of it here through the courtesy of the Women's Roosevelt Memorial Association. From a study of this interesting work, it will be seen to follow quite closely one of the most popular photographs of Mr. Roosevelt while he was President of the United States.

Another medal which bears the likeness of Roosevelt is the work of

Augustus Saint Gaudens in collaboration with Adolph Weinman. It represents the combined workmanship of both artists. No one can determine what detail belongs to each. This medal bears the signatures of both. Being the creation of two such eminent sculptors it is a work of first importance.

There are several other busts and statues of Roosevelt which are not yet completed. Pictures of these are not available for publication here at this time. John Ettl is now at work on what promises to be an excellent likeness. In this portrait Mr. Roosevelt is depicted as he appeared in later life.

After all is said and done, it is not as the hunter of wild beasts of the jungle, nor as the politician, nor as the pre-eminent man of affairs, nor as the man of letters, nor as the many-sided genius, that the future will best remember him. It is rather as the foremost of American citizens, patriot preëminent that the future shall most of all revere his memory. Great indeed, must be the genius which shall in that aspect worthily represent him to the world! For, truly, he was just that. If his spirit could speak to us now, we believe that he would say that in that capacity he would best of all prefer to be known to posterity.

CATHEDRALS OF THE WAR ZONE IN FRANCE

III: NOYON AND SOISSONS

BY ARTHUR STANLEY RIGGS, F. R. G. S.

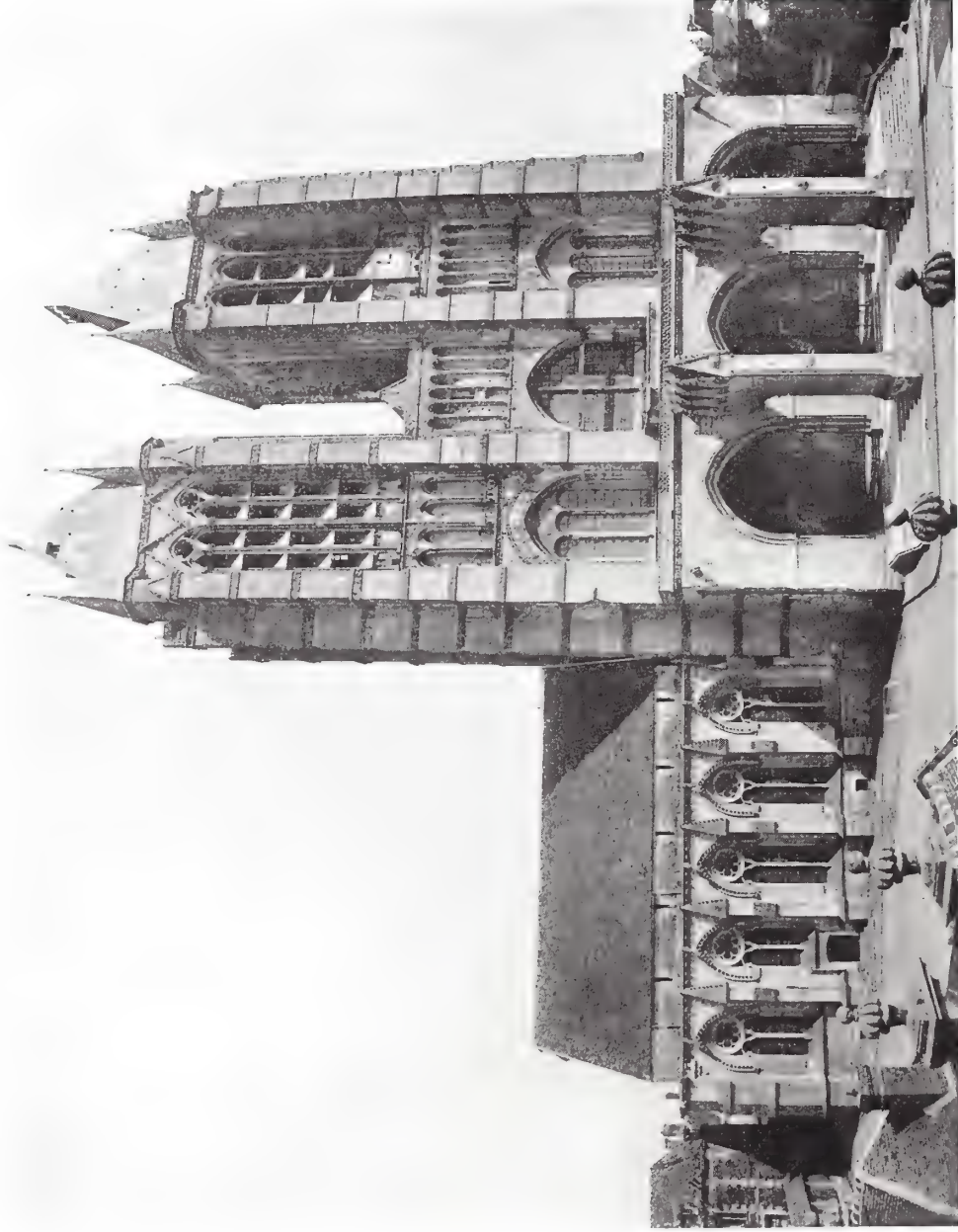
THE CONSIDERATION we have thus far undertaken of the Cathedrals that stood facing the tide of the German war of destruction, has given us, with what success it might, two facets of the many-sided life of France of long ago. Reims disclosed the temple and the pageantry of the mighty, Laôn the less glowing but equally notable popular life and beliefs. In the present paper we have two other essentially great structures, Noyon and Soissons, with much in common, even in their ruin by the savages.

Noyon I visited in 1917, after the Germans had been driven back in their "strategic retreat" to the Hindenburg line, and before the great offensive of the spring of 1918, when once again they swept down toward Paris. At that time the damage was by no means irreparable and already some of the citizens had returned and were patching their homes, wiping out the traces of combat and occupation. To my surprise the beautiful old Cathedral was not so badly damaged as I had been led to fear. Save for the vanished windows, replaced by cotton ticking held in the frames by unpainted wooden slats like shingle-laths, a few scars upon the roof, and the slight desecrations of the interior, the historic edifice was intact. The German had stolen all the organ-pipes to manufacture bands for his murderous shells; the placards of the Stations of the Cross had been absurdly changed from the stately Latin familiar in so many French churches to German words in the Teutonic blackletter!

The town was—how difficult it is to

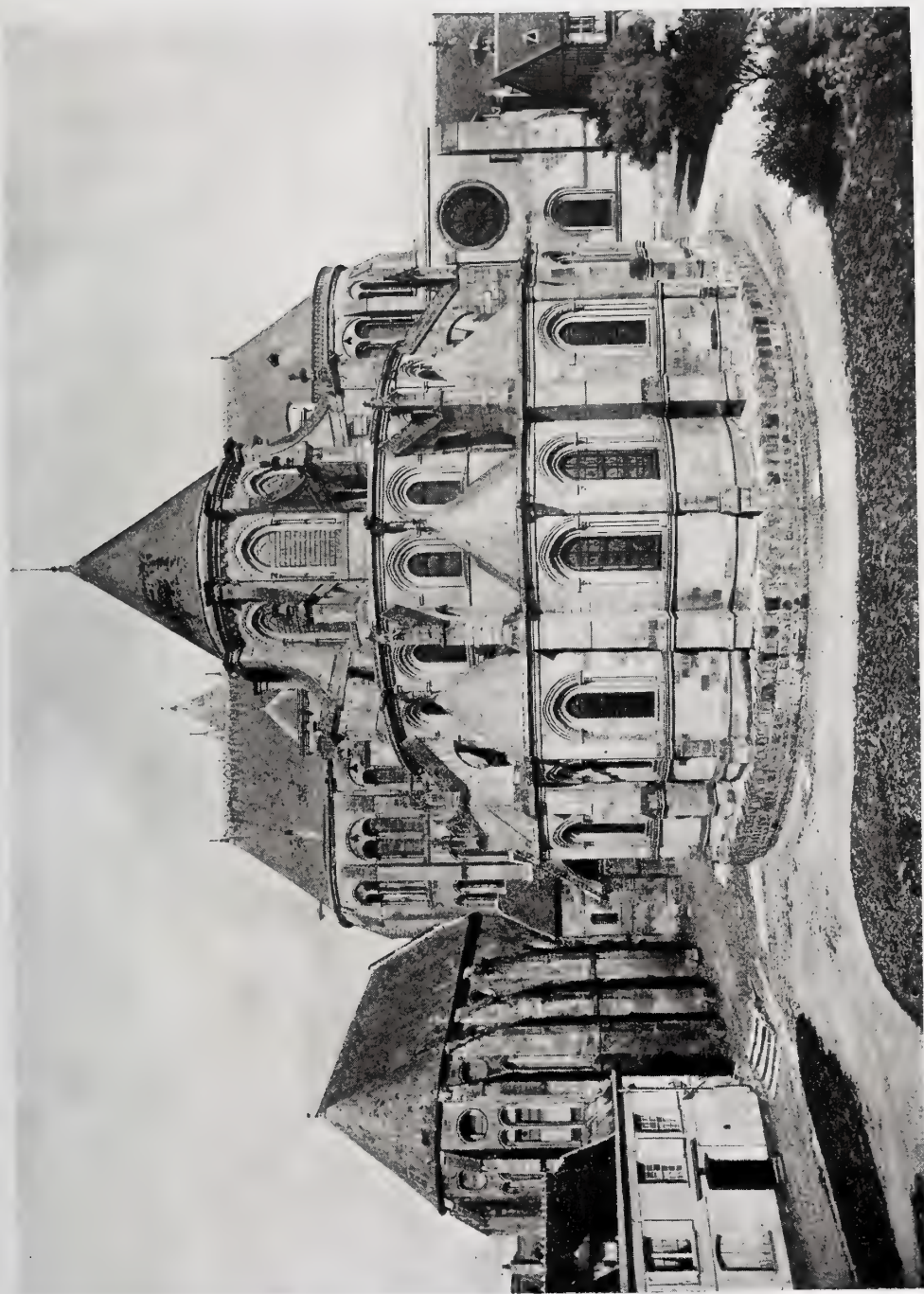
put it in the past, to think of it, and of scores of other lovely little French cities, as mere heaps of stinking desolation!—beautiful. It was one of those chalky-white, immaculate, placid miniature cities that seemed to joy in its own senescence, as if it had never been youthful and immature, but always ordered and full of dignity. Old trees vied with ancient houses; the very stones of the streets had personality and repose; that tiny house which Noyon still believed was the birthplace of her greatest son, Calvin—though it was not erected until 174 years after his birth!—was so impressive in its unadorned and unashamed age one almost credited the legend. And the curiously beautiful former Cathedral and present church of Notre Dame, standing among its great-limbed trees beside an invitingly shady and intimate little square, breathed the same calm content, the same serenity that gave atmosphere to the rest of the town.

The Cathedral, so far as we can discover, was begun in 1152 by Bishop Baudoin II and practically completed in the last year of the century under the supervision of an architect who seems to have been the same man who did so much for St. Denis. The architectural similitude between the two structures is marked, and since Bishop Baudoin was an intimate friend of the Abbé Suger of St. Denis—generally accepted as the archetype of the Gothic—it was natural that the Bishop of Noyon should have had the help of his friend's master workman, though it is impossible to make the statement final. Many writers have



The Façade of Notre Dame de Noyon, and the Chapter House.

The uncompromisingly severe lines of the western front of the Cathedral are yet instinct with a sober benignity. The massive projecting buttresses of the porch, cut away in part for more than two-thirds of their height, add greatly to the artistic effect of the façade, not only by giving scale, but also by indicating the divisions of the interior, an innovation first perceived and adopted by the architects of Northern France. The buttress moreover, gave the mediaeval mason his opportunity, and no other part of the structure received more thought and skillful execution. The Chapter House, thrusting forward into the western vista, is an unfortunate note, notwithstanding the solid grace and beauty of its proportion and detail.



The Apse, Noyon, with the Apsidal-ended Transepts in the Background.

This was perhaps the first successful construction to be consistently Gothic throughout three stories, and the view it affords of noble, aspiring lines, each clearly indicative of purpose and truth, rising like a great step-pyramid to the conical top, was one of the most effective in France. The use of the single columns instead of compound piers throughout the lower story of choir and apse is plainly indicated externally by the round pilasters in the centre of each radial chapel wall, midway between buttresses. Noyon may have seen the first use of the flying buttress, but whether this is so or not, the flying buttresses here, with their lines of resistance opposed to the upper walls, and the massive vertical buttresses below them, well repay study. So do the pinnacles upon the latter. They are no mere ornaments, but structural requirements converted into aesthetic assets, since besides weighting down the buttresses solidly, they add a distinctly ornamental feature to the general scheme.

ART AND ARCHAEOLOGY

also noted a likeness between Noyon the little and Notre Dame de Paris the immense. The same general sanity and restraint of plan marked both, and, like its greater sister, Noyon possessed a virtue much more classic than it was florid or imaginative.

Notwithstanding the influences to be recognized in it, Noyon was a structure with a considerable originality. It was a Latin cross in plan, as might be expected, its transepts apsidal at the ends, its singularly beautiful chevet and apsidal chapels built up in a three-storied pyramid of unusual grace and charm, and the general lines of its exterior as a whole, while uncompromisingly austere, instinct with a sober benignity whose very simplicity added weight to its impressiveness and sturdy proportions. The one jarring note to the exterior was the prolongation of the façade by the Chapter House, which adjoined it on the north, and gave a curiously unbalanced effect that not all the sunny dignity of the deep portals and their quaint buttresses and steps could efface.

Perhaps the prime influence resulting in the originality referred to was the fact that before 1150 Noyon had formed itself into an unusually cohesive commune. The Bishop of Noyon took the lead in that highly important task, and so, at the very beginning, there was community and harmony of interest between Church and citizenry. The effect upon the architecture of the Cathedral is clearly evident. Study of its details confirms the fact that here was plain compromise in planning, in which the new communal style—the Gothic—wielded less influence than elsewhere at the same period. Several special features betrayed the ecclesiastical effort—the mingling of the round

with the pointed arch and the marked amplification of the chapels of the apse, for example. In a Gothic structure points like these seem to indicate the willingness of the community to yield to the wishes of their clergy as much as possible. In other words, the Cathedral paints for us the picture of a population in a state of flux, who, because of their accomplishment of a distinct advance in the art of living, were able simultaneously to develop a compromise fine art by rapid strides. To no small extent, then, we may credit this obscure, sleepy little provincial town with having been one of the leaders of French civilization at a time when France was forging upward swiftly into leadership of all civilization. And while it is quite true that the clergy themselves authorized the first modification of the time-honored Romanesque (Abbé Suger cannot be forgotten in any consideration of the Gothic), it is equally certain that—whether or not they had any firm prejudices in favor of conservatism—the moment the lay architects took parts of any prominence in the work, the Gothic leaped forward triumphantly into swift perfection.

It is in this period that we find France most nearly approaching the spirit of ancient Greece, for the Cathedral was the epitome of all activities, exactly as the Doric temple was, and stood in the same manner for the national life and genius, locally expressed or given dialectic form, as nothing else possibly could.

It must not be forgotten—though I know many architectural students may take sharp issue with me here—that outside of France there is no such thing as true "Gothic." Other architecture of this general school is, properly speaking, *Pointed*, after the fashion of its

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nativity; but "Gothic" or French it is not, in either Spain, England, Flanders or Germany, if we adhere at all to the definition of the Gothic as Professor Charles H. Moore gives it, as "a new structural system carried out with the strictest logic and with a controlling sense of beauty." The Teutonic claim to have originated, or at least to have been the chief inspiration of the Gothic art, is quite as characteristic as the Shakespearian pretention, and equally well founded.

To return to Noyon Cathedral, we find the outstanding features of the exterior were the buttresses and apsidal peculiarities already mentioned. The designs of choir and apse, of which more in a moment, presented a curious contradiction and betrayed the spirit of concession to which I have already referred, or possibly vacillation on the part of the architects: the choir round-arched, with the arches stilted—which is fair enough proof that the Gothic or pointed arch was not incorporated into the Gothic system by reason of any aesthetic predilection—and the apse, both within and without, pure Gothic. In all likelihood this apse was the first edifice of any sort whatever to be both three-storied and consistently Gothic throughout. The effect this apsidal exterior produced was singularly graceful and aspiring; and, to the extent that every line tended upward in a conscious harmony of truth with imagination, it recalled the nobly aspiring pentuple lines of the apse of St. Sernin of Toulouse, pure Romanesque though that vast edifice is.

The exterior was also notable in that it was probably the earliest example in which the flying buttress took the improved form—in the latter part of the thirteenth century, when the vaults

were reconstructed—of opposing the vault thrust with a line of resistance (instead of a blunt point) in the form of a strongly jutting little pier or pilaster salient the full height of the clerestory. Against this pilaster the flying buttress leaned at about the centre, and while its form was heavy and inelegant compared with even similar earlier construction, it was architecturally sound, though, perhaps because of its visible ungraciousness, it had no great subsequent vogue. The buttresses themselves were deeper, vertically, than common, which was an improvement, since the ends opposed a greater surface to both the thrust upon the flying buttresses themselves and upon the vertical buttresses from which they leaped fountainwise to the wall above. All the thrusts, therefore, that in earlier buildings were met by mere points of resistance were met here at Noyon in a much sounder way by lines—and until the last advent of the Hun the vaults of Noyon stood without a crack for six hundred years.

Within, we had an edifice of singular charm in many ways, more particularly in respect of its sculptured decorations. Without becoming tediously technical it is hardly possible to do more than point out that notwithstanding the supports were all obviously meant for a sexpartite vaulting, the actual vaults were all oblong quadripartites. This blundering contradiction of supports and vaulting—doubtless the result of the fire of 1293, when the vaults were rebuilt—was a flat negation of the very fundamentals of the Gothic system. Yet though the supports of the nave were not at one with their covering, they maintained a structure of both beauty and power, notwithstanding the desire for lightness was carried too far,



The Nave at Noyon

In the nave, the outstanding features are the soaring lightness—an effect perhaps carried too far, though the picture does not convey this adequately to one who has not studied the interior in person—and the curious contradiction of four-part vaults carried upon supports clearly intended for a sexpartite vaulting. The charm of the sculptural carving and the simplicity and absence of any striving for the dramatic effect produced by so many loftier and more pretentious churches, made Noyon preëminently a place of worship. The contrast to be noted between the nave and choir in the use of single shafts, and the details of the fine second-story gallery and triforium, complete an ensemble which, notwithstanding its scale as a whole, is too small and lacks the breadth of the later examples, is quite fine enough to distinguish it as a bold stepping stone in the progress of Gothic art.



The Nave of Soissons Cathedral.

The nave of Soissons was a magnificent example of the sanity and simplicity of early Gothic construction. "So faithfully were the original plans adhered to that the interior as a whole had an harmonic perfection which made the student pause before the knowledge and poise of architects who so skillfully avoided the technical blunders and eccentricities of style less balanced genius often produced."

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and the design as a whole was too small in scale to convey the full force and beauty of the edifice.

The nave was airy and light, square pillars with engaged miniature columns alternating with massive single shafts down its entire length of eleven bays. The side aisles were low, and above them ran a fine gallery, in its turn surmounted by a round-arched triforium which contrasted strikingly—again suggesting compromise—with the pointed arches directly beneath it. The clerestory and aisle windows were also Romanesque, while the windows of the transepts were Romanesque outside and Gothic within, altogether a remarkable combination. The abaci of the columns throughout the Cathedral were of more than usual interest, and with their deep bells and graceful corinthianesque curvatures, set one to speculating on Byzantine influences, while their too elaborate sculptured features, executed about the middle of the thirteenth century, showed plainly the tendency the nature-loving Gothic sculptors had indulged in, of a slavish imitation of natural forms at the expense of thought.

The early Gothic sculptor, whatever he did, leaned strongly toward "monumental abstraction," a lofty conventionalism instinct with power and breathing a delicacy of both imagination and execution that makes much of the early twelfth century work comparable with the carvings of the Parthenon frieze, or, if a later example is desired, with those on the great Orcagna shrine. But by the time the capitals of Noyon were finished, the artisans had apparently lost much of their wise ability to combine love of nature with the architectural necessities of their work, and endeavored more and more to imitate the form itself of foliage and flower—over-emphasis of the aesthetic at the

expense of the beautifully practical. Beauty and richness there was here, with a wealth of delicate detail—too much of it by far. The sound conventions which mark the artistry of any great epoch are no mere capricious arbitraments of style, but the true fundamentals of the style which have their roots clear down in the understanding and practice by the artist of the essence and limitations of the times in and for which he toils. So Noyon, in the failure of its carvings, leaves the record of its weakened intellectuality as clear as if it had been printed for us on paper.

Though small, Noyon has no mean historical importance. In the pages of its long and stirring story are written the golden lives of Saints Médard and Eloi, who reigned as Bishops in the early days. King Chilperic was buried in the town in the eighth century, and fifty years later Charlemagne himself was crowned King of the Franks here. Perhaps the most significant event in the whole story was the election of Hugh Capet to kingship which lasted in the one succession for hundreds of years—the long and mighty line ending at last upon the guillotine in the Place de la Concorde in Paris. And today Noyon is smashed and broken and dazed, notwithstanding its genial old age and pleasant history. Its fine Cathedral lies a shattered wreck, its streets are piled with ruin, its people—only their own *Bon Dieu* knows where all the Noyonnais are today!

Though the Cathedral of Soissons was to some extent modeled after that of Noyon, and adopted one of the features of Notre Dame de Paris throughout its nave columns, it carried the Gothic forward and was well entitled to rank as one of the most interesting cathedrals of the country; indeed,

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to stand among the very most important. Unfortunately, the edifice was so hedged about with buildings that even the façade was almost invisible, and only from the distant tower of the Abbey of St. Médard could anything like a perspective he had. From that vantage point its one massive tower reared a majestic crest high above the welter of roofs and trees, and the stately façade, with its noble rose window and open gallery, the sheer and delicate double series of flying buttresses, and the generally fine and imposing contours all appeared to advantage. Seen close at hand, the façade evidences the reconstruction of the original edifice, which began about 1176, and resulted in the present Cathedral. The archi-

tect, retaining apparently only the south transept from the original structure—whatever the impulse or ideal under which he worked—left us a feature not only reminiscent of the older church (Noyon), but one of great beauty and originality: slender, apsidal, flanked to the east by a two-storied chapel like the chapels of the transepts of Laôn.

This chapel was gracefully vaulted in both stories, the lower room marked by elegant little columns with graceful capitals, the upper—dusty and neglected for years—by a miniature ambulatory whose groined vault-ribs soared charmingly up to a central key. Around the second stage of the transept ran a wide, vaulted gallery of exceed-



The Town of Soissons.

The town of Soissons and the river Aisne, with the single massive tower of the Cathedral visible at the extreme right. To the left, the twin spires of the former Abbey of St. Jean des Vignes (St. John of the Vines) dominate a large part of the town. They were untouched by the German bombardment of 1918, but the Cathedral and the main part of the town were sent crashing down into utter ruin.



A Street in Old Soissons.

"Before 1914 Soissons was a dusty, silent little city, full of quaint, solidly built grey houses abutting on deserted streets; a town with broad, open patches of grass here and there, as if to tell of its lengthy record of sieges and what they had done." This was the street leading from the railroad station toward the central part of the town and the cross street to the Cathedral. Today much of this is a wreck, with the remains of the old houses blackened and shattered.

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ingly dignified proportions; above this the triforium, whose members indicated the technical kinship between nave and transept; and still higher yet, the fine clerestory. From without, the transept was an epitome of architectural progress, from its almost squat and massive Romanesque lower windows to the slightly pointed arches of the second story, and the wholly Gothic and sharp-pointed arches of the highest stage of all. Each story receded a little from the one below, a rich arabesque on fantastically carved heads crowned all, and a curious roof of massive construction covered the whole. Individually, these parts were all good; but everywhere there was visible the hesitancy of the transitional period in which the church was reared, when memories of the past clashed all too often with the still imperfectly grasped future possibilities. The north transept was of the conventional square-ended type.

Fortunately the new Cathedral was built on a far bigger and more imposing scale than the old south transept. In the nave and choir there was no hesitancy of purpose with regard to style, and a magnificent vista stretched away from the front door to the Lady Chapel, down a nave whose proportions and symmetry not only satisfied but enthralled. Save for the towers and the flat wall of the northern transept, the Cathedral was practically completed by the middle of the thirteenth century, and so faithfully were the original plans adhered to that the interior as a whole had an harmonic perfection which made the student pause before the knowledge and poise of architects who so skilfully avoided the technical blunders and eccentricities of style less balanced genius often produced. The only jarring note through-

out was the wide and staring mortar-joints between the stones.

Surely Victor Hugo's "craftsman disciplined by the artist" set his mark here! Take a single detail—the slim little engaged shaft which rose before each column down the nave. It was an adoption of the scheme to be found in the sixth pier in the nave of Notre Dame de Paris; but whereas in Paris the extra shaft was clearly added as an afterthought, as is evident by its abacus, in Soissons it was an integral part of the design, with its abacus part of that of the main pillar, and perfectly suited to the ribs which sprang from it in arrowy flight to the lofty vault. The capitals were foliate, with the broad forms of aquatic plants most prominent, but finely conventionalized. Indeed, in early Gothic capitals, naturalism was only hinted at; there was rather the abstraction of the artist under the influence of nature—particularly as to the plant life of Spring, so apposite to the springing fullness and promise of the new architecture—which added a fresher and more vigorous beauty to his lines and contours, than any attempt to copy actual forms. Another item too often overlooked is the symmetrical dissymmetry of the Gothic sculptor's work; indeed, of the Gothic as a whole. The parts are perfectly arranged in balance, but each in itself has some vital irregularity that prevents the coldness of a true mathematical symmetry, which is necessarily lifeless.

Before 1914 Soissons was a dusty, silent little city, full of quaint, solidly built grey houses abutting on deserted streets; a town with broad open patches of grass here and there, as if to tell of its lengthly record of sieges and what they had done. That record begins back in the dim mists of antiquity,

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when the town was the capital of the valiant and warlike Suessiones. During the Roman tenure Soissons was made the starting-point of military roads of the greatest importance, connecting it with towns not a whit less significant in 1914-1918 than in those days—Reims, Chateau Thierry, Meaux, Paris itself, Amiens and St. Quentin. Then we find Clovis, the first Frankish monarch, defeating Syagrius here, with the result (this was in 486) that he changed a Roman province into a Frankish kingdom. After that the tale of war was continuous. Again and again Soissons was besieged, captured, recaptured, looted, bombarded, burned, rebuilt.

The year before Waterloo saw the city captured by the Allies, and then recaptured by the indignant French, who made it their rallying-point the next year, after the Old Guard had gone down to disaster, and Napoleon's star had faded. The Russians held it a while that same year, and half a century later—in 1870—it surrendered to the Germans after a bombardment of three days that left it in a pitiable condition.

Once more, with antlike persistence and industry, the Soissonais patched up their battered city, and it began to gather dust and years in unwonted placidity. It was a town not without

a certain calm beauty and appeal, for all its mediocrity, with the towering shape of the Cathedral—long since become a mere parochial church—brooding over it all benignly like an aged Bishop full of sober good works and love.

To day from amid the hideous wreckage of the main streets, two huge fragments of the majestic fabric thrust their mangled shapes toward the un pitying heavens in mute but effective protest against the obscenity of modern war. By the irony of fate, the fragile looking façade and western towers of St. Jean des Vignes—all that remained of the ancient abbey in 1914—that one might expect a stiff breeze to topple over, stand serene above the ruin that has overtaken the rest.

Soissons will come to life again; will again raise the *soissons* (beans) which have helped to make it noted. The life that has so valiantly persisted through all the difficulties and penalties in this historic region can no more be extinguished by the modern German than it could be snuffed out by his predecessors in the gentle art of butchery. But the Cathedral, the monument and expression of the soul of the spiritual fathers of the town, the type and interpretation of an intense and vital civilization, is gone beyond recovery.



HAWAIIAN HOUSES OF OTHER DAYS

BY ERNEST IRVING FREESE

With Drawings by the Author

I. The Six-house Home



IN primitive Hawaii, each righteous inhabitant had to be possessed of a comfortable home. This possession constituted his righteousness. And the degree of righteousness was measured by the number of houses constituting his home.

To be above reproach, a man not of royal blood was obliged to build at least six distinct houses for himself and family. Only

by so doing could he find favor with the gods and walk respected among men. Such was the established order of things.

Five of the six houses were necessary because of the ancient and sacred institution of *tabu* which strictly prohibited the intermingling of the sexes at certain prescribed times. These five houses were the *hale-mua*, the *hale-aina*, the *hale-pea*, the *hale-noa* and the *hale-kua*; the word *hale* (pronounced *hah-lay*) being the Hawaiian word for "house".

The *hale-mua*, or house-where-the husband-eats, was *tabu* to the wife. On the other hand, the *hale-aina*, or house where-the-wife-eats, was *tabu* to the husband. Husband and wife never ate together, for to break a *tabu* was to be

put to death violently. A *tabu* was also laid upon the *hale-pea*, or occasional sleeping-house, of the wife.

The *hale-noa* was the one house, of the necessary six, in which the various members of the family might mingle freely together at all times save on those particular occasions when the aforementioned *tabus* were in effect. In ancient Hawaii, the non-existence of a *tabu* constituted a thing *noa*. Hence, the literal meaning of *hale-noa* is house-without-a-tabu.

The *hale-kua* was the house in which *tapa* was made. This *tapa* was the Hawaiian cloth, and its manufacture was carried on entirely by the women under the patronage of the goddess *Lau-haki*. No man was ever allowed to enter the sacred precincts of the *hale-kua*. It was *tabu*.

The one remaining house, of the required six, was the *heiau*, or god-house. This was a chapel wherein the family idols were enshrined and worshipped.

The above six houses constituted the six-house home of the respectable old-time Hawaiian. However, if the head of the household happened to be a fisherman, he would also have a *halau*, or long-house, in which to store his canoe and fishing-tackle. Again, a man might construct an additional house in which to store his trophies, spears, weapons, family heir-looms or other cherished possessions. But, withal, if he did not possess the required six, then his righteousness and morality were considered questionable.

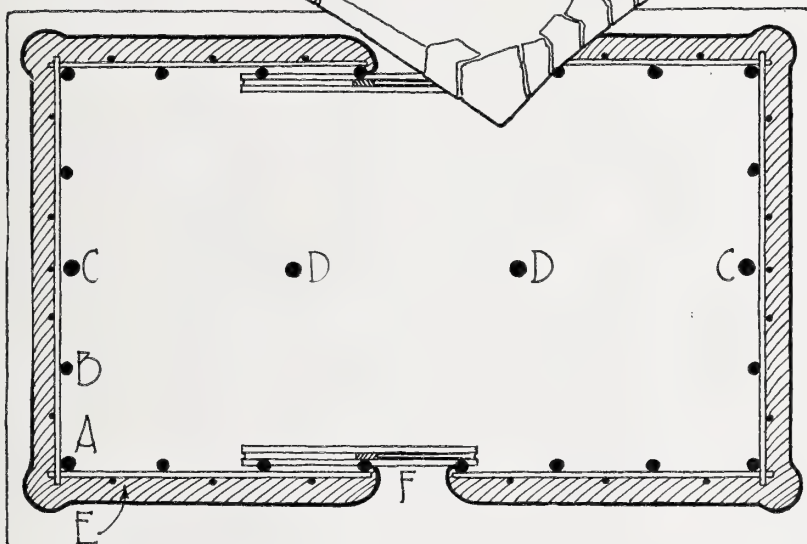
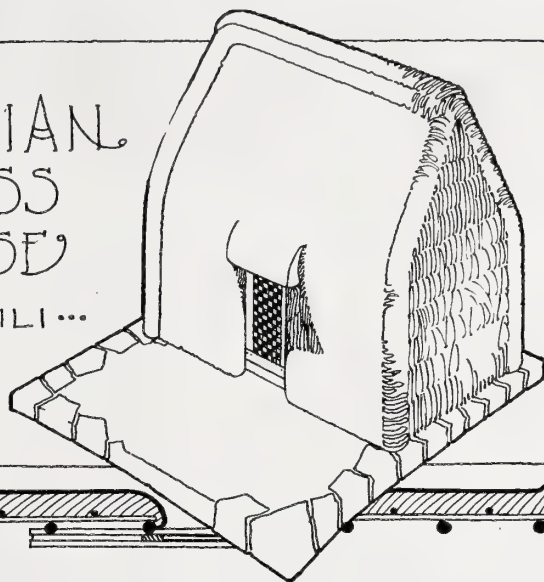
It is thus seen that the six-house home of the primitive Hawaiian was the



A Mountain Cabin in Old Hawaii.

HAWAIIAN GRASS HOUSE

...HALE-PILI...

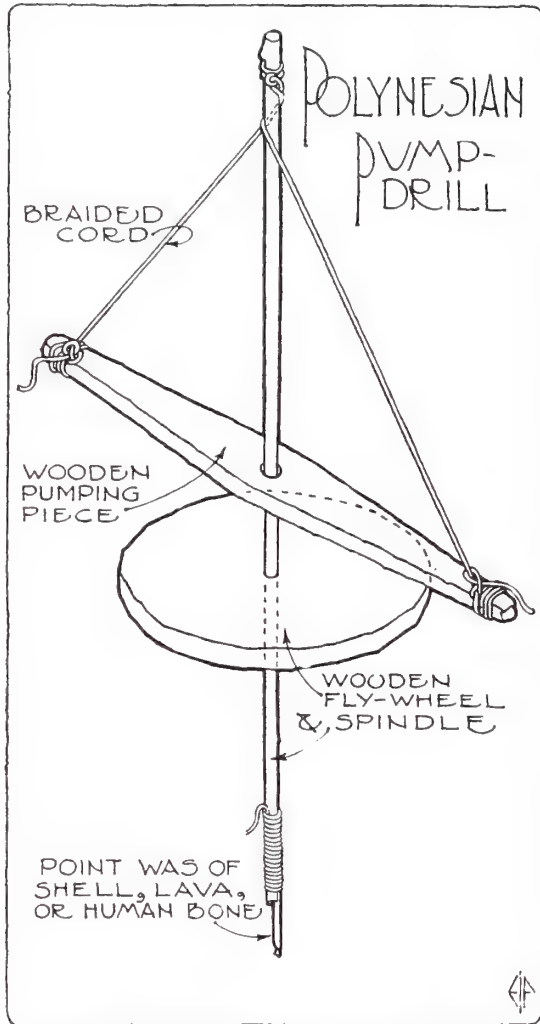


PLAN

- A.... CORNER POSTS..... *POU-KIHI*.
- B.... INTERMEDIATE POSTS.... *POU-KU-KUNA*.
- C.... END RIDGE-POSTS..... *POU-HANA*.
- D.... INTERMEDIATE RIDGE-POSTS.. *POU-HALAKEA*.
- E.... THATCH.... *PILI*, *LAU-HALA* OR *TI*.
- F.... FRONT ENTRANCE & SLIDING DOOR.



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means whereby the respectability of the family was made secure; likewise the respectability of friends and guests. Moreover, as a shelter, it made for the physical well-being of those who dwelt therein; affording comfort at the end of a day of toil, as well as protection from drenching rain and scorching noon-day heat.

Not all of the people of those days lived up to the above standard, but those who did not were considered shiftless and contemptible and unworthy of respect. Then, again, there

were some who wandered about as vagabonds, having no houses at all, living in caves, holes in the ground, under overhanging cliffs, in the hollows of trees, or imposing upon the goodwill of those who did possess respectable homes. The people of this vagabond class were spoken of only in terms of reproach. To them were applied such figurative and opprobrious epithets as *o-kea-pili-mai* and *unu-pehi-ole*; meaning, dirt-that-sticks, and, stone-to-throw-at-a-rat.

II. Houses and Housebuilding Tools.

All old-time Hawaiian houses were but one story in height, although a portion of the space close to the peak of the gabled roof was occasionally made into a sort of attic, or *aleo*, by suspending a horizontal ceiling of lattice-work from the steep-sloping rafters. This space was used for the storage of various possessions.

Ordinarily, the plan of the house was a simple undivided rectangle. Interior segregation was accomplished by means of one or more movable screens of *tapa* or of leaf-woven matting. Sometimes, by extending the roof in one direction or another and supporting it upon wooden posts, an open-air porch, or *lanai*, was formed as an adjunct to the enclosed room. Otherwise the *lanai* might be a roofed structure altogether detached; a sort of outdoor pavilion where feasting, music and *hula-hula* dancing could be indulged in.

Except for an open-sided *lanai*—and possibly an unroofed *heiau*—each house of the Hawaiian home was entirely enclosed by walls and roof, while the floor was sometimes raised slightly above the ground-level and paved with porous lava-stones or smooth pebbles upon which a woven fabric was laid. The walls were pierced solely by two

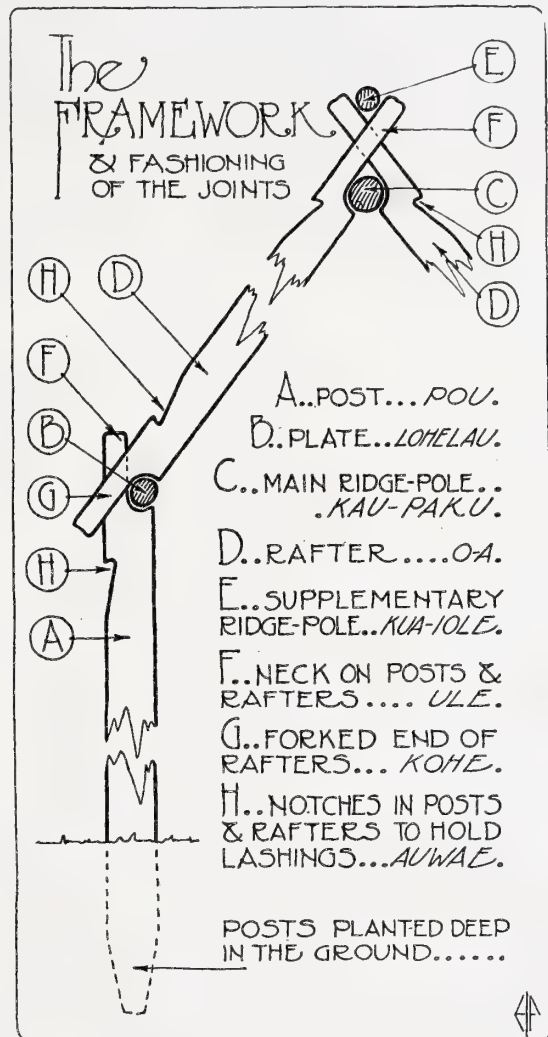
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doorways, one to the front and one to the rear. There were no other openings whatsoever.

A grass house, nowadays, is regarded as altogether quaint and picturesque. In olden times it was but the natural outcome of man's necessity and environment. Grass and timber were the materials at hand. So, with a skill nothing less than marvelous, the primitive Hawaiian fashioned a structure exactly suited to his needs. The framework was of timber. The covering was of grass. And the whole was adequately lashed together against the displacement of any of its parts.

The housebuilding tools were few and simple, being made, as was the house, from the materials at hand. The *o-o*, or digger, was the tool with which the post-holes were dug. This instrument was as simple as its Hawaiian name. It was merely a lengthy wooden stick, pointed at one end. The stone adz, however, was a tool that was reckoned of great value, and it was often used as an object of barter. The Hawaiian name for this adz is *koi-pahoa*, compounded from the noun *koi*, a sharp stone, and the verb *pahoa*, to drive one thing into another; hence, sharp-stone-to-drive-into-a-thing.

The adz was made of clinkstone; a hard, close-grained and dark-colored stone of volcanic origin. A long fragment of this rock was first placed in a liquor concocted from certain vegetable juices which possessed the seemingly magic property of rendering the stone temporarily softer and thus easier to chisel. The secret of this process was handed down from father to son and was protected by a special dispensation of the adz-makers' patron deity. Whether or not the liquor actually softened the stone, is a matter of conjecture. But, the fact remains, the



adz were known to have been made from the hardest stones procurable. Also, there was no iron in existence. How then, unless the stone be softened temporarily, could it be chipped and fashioned into shape with other stones? Truly, the god of the adz-maker has guarded his secret well!

After the adz had been blocked into its characteristic shape, it was applied to the *hoana*, or whet-stone, and sharpened. A handle was next made from a forking tree-branch to which, at the splayed end, the adz was firmly lashed

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with a braided cord of either *olona* or cocoanut fibre. This same lashing also held in place a long piece of *tapa*, of which the projecting lower end was later turned up and back to cover the lashing, thus protecting the latter from the action of flying chips. And the adz was finished. The largest ones, weighing perhaps twelve pounds, were used for felling the larger house-timbers. Smaller sizes were used for fashioning the mortise-and-tenon joints of the posts and rafters, while a stone file or chisel was used to cut the deep notches that held the lashings of these main timbers in place.

The pump-drill, of remote Polyneesian origin, was another highly appreciated tool of the ancient Hawaiians. Its use in housebuilding was mainly in connection with door-construction. The point of the drill was sometimes of human bone, although more often a fragment of shell or lava served instead.

The above-described instruments: the digger, the stone adz, stone file, stone chisel, the pump-drill, and perhaps a rude thatching-needle, constituted the entire tool-chest of the old-time Hawaiian housebuilder. Yet, with them, in all their crudity, he achieved results in joinery that were worthy of far better means. For the wielders of these crude implements were true craftsmen, whose productions were far in advance of their means of fashioning.

III. *Building the House*

Housebuilding, in pagan times, needed the favor of the gods; wherefore certain propitiating ceremonies had to be enacted appropriate to its progression.

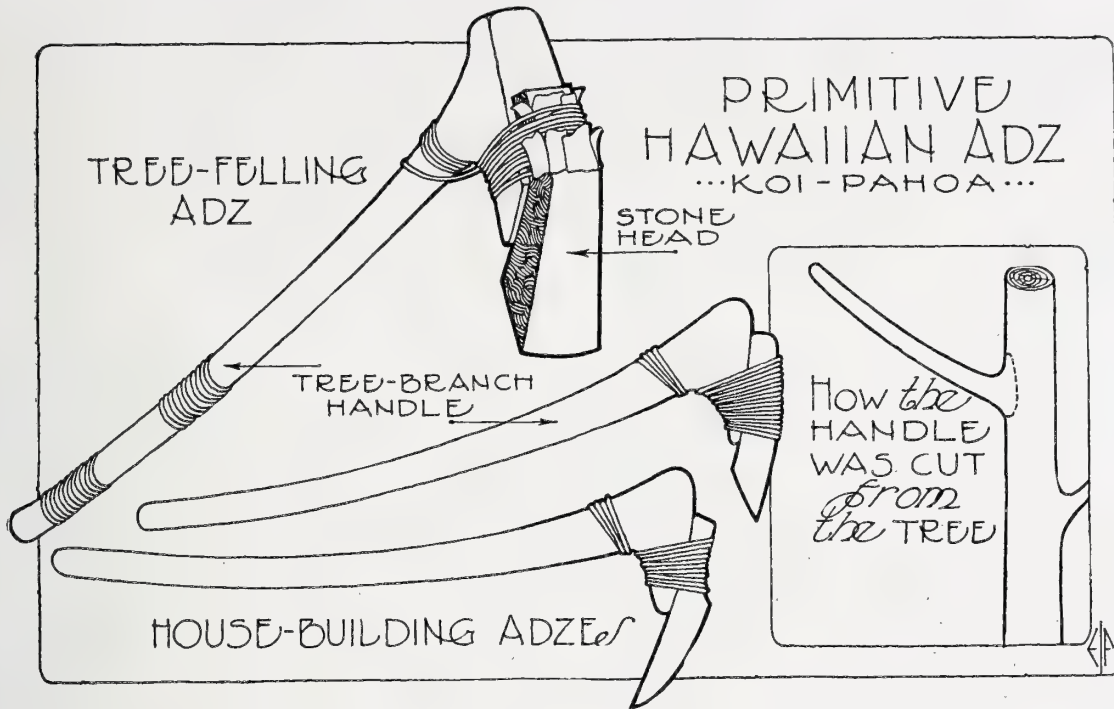
In the beginning, a *kilo-kilo*, or a diviner, had to be consulted as to the exact position of the house and the direction in which it was to face. Even

the arrangement of the timbers composing the framework was a matter upon which oracular advice was necessary. If such advice were not sought and followed, then sickness and death would surely be visited upon the impious household. Again, if the house chanced to be for one of the *alii*, or royal class, nothing short of a human sacrifice would insure the house and its inmates against the wrath of the gods.

After these initial ceremonies had been duly enacted, and the size of the house decided upon, the strong men journeyed into the mountains to seek out the straightest trees of the forest. These they felled with the stone adz and brought the logs down as house timbers. Meanwhile the women and children busied themselves by gathering grasses and ferns for thatching the roof and walls, while the old men of the village braided the fibre for lashing the various parts together. Thus, every member of the family, as well as their kinsfolk and friends, often took part in the building of the house. If, however, the man possessed worldly riches, he might hire others to do the work, the payment for same being various articles of barter. Or, in the case of a chief, no presents would be forthcoming, but the work would be performed by the common people in compliance with royal decree and in fear of their lives. However, whether the house was for one of kingly lineage or otherwise, the materials employed in its construction, as well as the manner of fashioning and assembling them, were essentially the same.

The framework of the Hawaiian house was constructed in thorough accord with the principles of sound engineering. Every stick of timber performed a definite and necessary service. And the ingenuity displayed in

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fashioning the various joints was truly wonderful. The old-time native knew nothing of algebraic formulae whereby the thrust of an inclined rafter against its vertical post could be measured. Wherefore he spent no time in hunting for that elusive and unknown quantity. Instead, he swung his stone adz over his dusky shoulder and went on a hunt for posts and rafters, finding which, he forthwith dragged them to the building-site and proceeded to assemble them in a relationship of stable equilibrium.

Posts of equal length were planted deep in the ground in two equal and opposite rows, so that the two end-posts of each row were the four corner-posts of the house. The extent of each row was the length of the house, and their distance apart was its breadth, while the height of the posts was the height of the sidelong walls. In Hawaiian parlance, the name for a post is *pou* (pronounced *poh-oo*). And this, cou-

pled with *kihi*, corner, gives *pou-kihi*, corner-post.

After laying a rafter-plate, *lohelau*, atop each row of posts and firmly lashing it in place, the next procedure was to erect a pair of lofty *pou-hana*, which were the posts for upholding the extreme ends of the ridge-pole. The word *pou-hana*, literally translated, means "working-post." Its frequent occurrence in ancient chants and invocations indicates that it was once a word to conjure with—a title of deity, perhaps. Hence, it is reasonable to suppose that the *pou-hana*, because of their structural significance, were originally endowed with a sacred character. Like the other posts, however, these also were solidly entrenched in the ground. But, unlike the other posts, they inclined slightly toward each other and stood detached and aloof from the common framework save that the ridge-pole was lashed to their cupped-out

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upper ends. This lashing was held in deep notches that were cut with tools of stone near the connecting ends of the *pou-hana* and the *kau-pa-ku*. This last term is native parlance for ridge-pole, meaning top-piece-that-divides-the slopes.

Now, if the ridge-pole were so lengthy as to require intermediate supports, such were then set in place. These posts, the *halakea*, were planted in the ground, their upper ends lashed to the ridge-pole in the same manner as the *hana* posts.

An *o-a*, or rafter, was then laid in position, marked off and taken down. This rafter, after reducing it to the measured length and after fashioning its ends to an exact fit with ridge-pole, rafter-plate and post, became the standard whereby the remaining rafters were measured, cut and patterned. With stone adz and stone file, the upper end of the rafter was hewn into the semblance of a long and slender neck, thus also creating a shoulder to bear against the ridge-pole. Opposite this shoulder were cut the lashing-notches. The lower end was shouldered and notched in like manner, except that here the neck became a two-tined fork to straddle the neck of a corresponding post. Just so, was every rafter fashioned. And, when finished, all were set in place and every joint was lashed.

Then, at the very apex of the roof—in the crotches formed by the prolonged necks of the opposite-sloping rafters—a sort of supplementary ridge-pole, *kua-iole*, was laid atop the rafters and lashed to the main ridge-pole beneath. The Hawaiian name for this topmost pole, *kua-iole*, illustrates the native propensity for imaginative language. For, behold, *kua* means “apex”, and *iole* means “rat”. So there you are: a ridge-rat! The evident purpose of this

little rodent was to increase the rigidity of the roof-framing as well as to afford a very necessary support for the thatch at the peak of the roof.

Finally, the structural skeleton of the house was made complete by placing intermediate posts between the *pou-hana* and the *pou-kihi* at each gable-end. The lower ends of these intermediate posts were planted in the ground and their upper ends were lashed to the verge-rafter overhead. Thus, because of their radiating appearance, they were termed “ray-posts,” the Hawaiian name being *pou-ku-ku-na*.

In very remote times, one of the posts of a chief's house demanded an offering of human flesh in its setting; in which case it became *Pou-o-Manu*, the Post of Manu. This god, Manu, was one of the four who stood guard at the gateway of Lono's yard. And Lono was one of the four great gods of pagan Hawaii. Hence, it is highly probable that the *Pou-o-Manu* was one of the main door-posts; thus, by analogy, symbolizing the warding off of evil spirits. The ceremony required that a man be sacrificed and put into the hole previous to the setting of the post and the re-filling of the hole. However, if the house was for one of the villagers, or for one of common birth, this sacrificial rite was uncalled for and the construction of the house proceeded without any such dire interruption.

Next in order was the trellising of the completed frame with small-sized saplings, or lashing-sticks, for the support of the thatch. The horizontal sticks—bound to posts and rafters—crossed same at right-angles and were spaced only a short distance apart. Other sticks—bound to the horizontal ones—paralleled the posts and rafters and were placed midway between them. Then, to this network of sticks, the

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thatch was lashed. And the house was finished—except the making of the door.

With stone wedges and stone adz, the two opposite segments of a water-seasoned log were removed until but a central slice remained. In this manner the rough-hewn planks were obtained that formed the rails and stiles of the door. With the stone chisel, the top and bottom rails were mortised to receive the tenoned ends of the side stiles. With the pump-drill, holes were bored through the mortise-and-tenon joints. Into these holes, pegs of hard wood were driven to hold the joints secure. And the resulting panel was then filled in with interwoven cords. Two grooved wooden tracks—of a length somewhat more than twice the width of the door—were then fashioned and lashed to the posts on the inside in horizontal positions correspondent with the upper and lower edges of the door. Whereupon the door was slid into its appointed channels.

The house was finished. There remained only the necessity of formally invoking the favor of the gods, that their indulgence might forever rest upon house and household.

IV. *The Consecration*

In the times of which I write, people who were so lacking in decorum as to occupy their newly-built houses without due ceremony were branded as *lapuwale* or, in other words, as foolish, worthless and contemptible. A man of this disreputable stamp was content with a miserable hut, with the fireplace close to his head and a calabash of *poi* conveniently at hand.

However, the accepted custom among respectable people—such as the chiefs, the opulent, those in good standing or comfortable circumstances—was to

have the new-born house consecrated by some form of religious ceremony before taking up their abode therein. The usual ceremony symbolized the act of birth by the severance of the long thatch that overhung the doorway. This called for the employment of a *kahuna-puli*, or praying-priest, for which he was paid in advance with suitable presents. Then, all being in readiness, the ceremony proceeded.

The *kahuna* stood outside the doorway, facing the same. One hand, aloft, grasped a small keen-edged adz. The other, beneath the untrimmed thatch above the doorway, held a block of wood. Then, timing the strokes of his adz to the cadence of his prayer, he let fall the blows that severed the thatch:—

*“Severed is the thatch of the house!
The thatch that sheds the rain,
That wards off evil influences of the
heavens,
That protects from the waterspout of
destruction.*

*“Sever the thatch of your house, O-
Mauli-ola!
That the house-dweller may prosper,
That the guest who enters may have his
health,
That the chiefs may be of long life.*

*“Grant these blessings to your house, O-
Mauli-ola!
To live until one crawls hunched up,
To live until one becomes blear-eyed,
To live until one lies on the mat,
To live until one has to be carried about
in a net.
Amen! Amen! The thatch is cut! The
house is free!”*

ERNEST IRVING FREESE.

347 Hawthorne St.,
Glendale, California.



"David Anointed by Samuel," by Claude de Lorraine. The Louvre.

THE CLAUDES IN THE LOUVRE

BY MABEL URMY SEARES

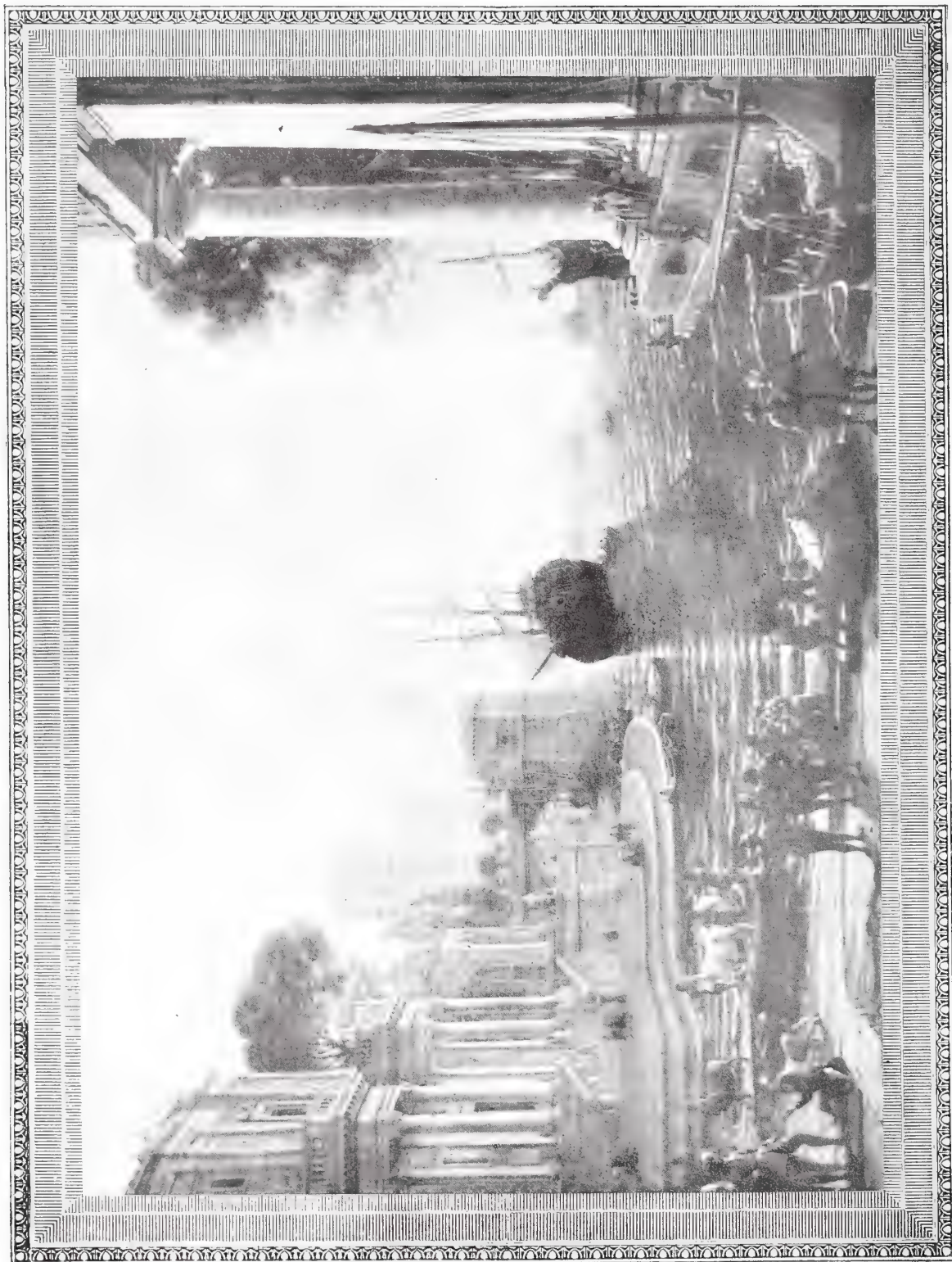
IN HAPPIER times, when travellers tramped over Europe and gleaned from the art treasures of the past that which is now even more precious than ever, a stop at Nancy in the north of France was found to be full of interest as well as inspiration. Paris friends then smiled at the mention of this distant military post where impatient officers loafed and longed for the gay metropolis, but to the American tourist coming south from sluggish and less artistic towns, Nancy gave a sprightly welcome, a real French salad, and crisp, sweet bread.

Moreover, her higher treasures are not to be despised. Like her great pattern, Paris, this little French city has kept her art spirit ever new, and can show some worthy trophy from each period of her history. Here is a ducal palace of the Renaissance containing relics from the middle ages. Here Jean Latour set up his gilded gates of beautiful wrought iron; and here Rodin, the great modern French sculptor, has placed a wonderful statue of Claude de Lorraine, who lived for a time in Nancy. This statue stands on the lawn of a little park with a graceful group of trees for background. The pedestal, a huge stone, is chiselled in the sculptor's remarkable impressionistic style so suggestive of painting. From out of the solid rock leap the strong horses of the sun, symbols of dawn and light. Above stands the artist in the loose garb of his craft, palette and brushes in hand. He faces the east and bends forward to catch the first rays of the rising sun whose glories he so loved to portray.

We are not surprised to find Claude's statue here, for Alsace and Lorraine have given to France many men, fam-

ous in art and literature. Nancy, however, was not Claude's birthplace, but founds her claim to him upon the brief time he worked in that center of art and culture. In fact, though born on French soil in the little town of Chamagne, this great landscape painter spent most of his life in Italy and found more patrons of his art outside of France than in it. Italian and Spanish art lovers encouraged him and later England bought his works whenever and wherever obtainable, possessing now in national and private collections many of his best paintings. Nevertheless, France justly claims him and he himself wrote "de Lorraine" after his name as signed on his paintings. It is but right, then, that in the great art museum of the Louvre at Paris, this earliest of French landscapists should be well represented. Besides the interesting drawings and sepia washes in the Salle de Dessins, there are sixteen Claudes in the Louvre. Many of them are dark and discolored, but even these make worthy foils for the others, radiant and attractive in their glow of color.

If, on entering the old palace of the Louvre at the Pavillon Denon, one turns to the right, instead of following the crowd to the left, one will find the grand stairway, Mollien. It is not as celebrated as that which is surmounted by the Nike of Samothrace but equally interesting. At its head, doors open into the gallery of French painters of the seventeenth century, a large, well-lighted room crowded with valuable paintings. Mignard's *Madonna* is there and Poussin's "*Et ego in Arcadia.*" For a student of landscape painting, however, the collection of Claudes is of



A Giraudon, Photo

"Ulysses returns Chryseis to her father," by Claude de Lorraine. The Louvre.

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paramount importance. No pictures repay continued study more than do his. After one has gazed at them for several hours, the room seems to hold little else. In fact, it hardly holds these, for the absorbed student soon forgets his surroundings and follows the artist out into the misty, sunlit air with which Claude's canvasses are flooded.

At first view, one is struck and perhaps a little repelled by the classical features of the compositions. Our modern painters avoid the well-built, right-angled house, and the architectural perspective of pillared porticoes. We have learned to look upon them as unpicturesque. Nevertheless, in judging any artist we must try to place ourselves in the time in which he lived. We must learn what had been done before him and how much his masters knew, taking into consideration also what was demanded by the taste and culture of his time. The landscapists who preceded Claude were few. The Dutch and Flemish painters as well as the Venetians had made brilliant use of a stage-like scenery for their backgrounds, and from time to time had painted landscapes pure and simple, but in the thorough study of nature and especially of the effects of sunlight and air, Claude Gellée was a pioneer.

Moreover none of his contemporaries came near him in power to represent nature. The trees and clouds of the other artists look wooden beside Claude's soft, feathery foliage. He stands alone at the beginning of landscape painting. After gaining from his masters a facility in the use of paint and brushes, and a knowledge of perspective, he found that he must depend upon himself for instruction, so he went to nature, took her for his teacher and acquired a style all his own. Out on the Roman Campagna, surrounded by

the remains of ancient architecture, he sat all day long in the warm sunshine, absorbing the beauty of the scene and studying how he might best express it on canvas. The fact that he was the first great artist to make this his object must be constantly kept in mind in the criticism of his paintings. If from the barren field of seventeenth century landscape painting we take our view of Claude's work, we shall appreciate what he accomplished and marvel at the place he holds today when landscape painting has reached so high a level.

Claude's lack of studio training is realized when we scrutinize his figures. Their unevenness is noticeable even before we learn that they were painted in for him by others. He is quoted as saying that he sold his landscapes, but gave away the figures. In the "Campo Vaccino" and the "Porcelain Dealers," two of the earliest Claudes in the Louvre, the figures were painted by Jan Miel, an Antwerp artist who went to Rome while Claude was there. His horses are badly drawn, but the men are better. He seems to have studied the scene and to have tried to adapt his painting to it. There is action and expression in the figures. The costumes vary greatly, portraying true maritime conditions and representing as does the language of a sea-coast people, the cosmopolitan place. Elegantly dressed ladies and gentlemen go in and out the tall palace gates. In the foreground a brave Italian in full red breeches, green waistcoat, a feather in his hat talks with a turbaned Turk, while a gay cavalier in long red coat tells some marvellous tale to an admiring audience. The chief group collected around a small pile of thick pottery gives the name to the painting, but the main attraction of this picture, as of all of Claude's landscapes, is the



A. Giraudon, Photo

"The Debarkation of Cleopatra at Tarsus" by Claude de Lorraine. The Louvre.

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sense of air in motion and full of life. Claude's compositions do not vary widely—a perspective of palace walls on one side, on the other the prow of a great galleon, behind it a diminishing line of masts, with a detached tower in the distance—but these things are so grouped that they carry us back instantly through a space full of air, light and wind to the point where the saffron sky meets the sea. The artist's soul seems to have fairly revelled in the sunlit air, and he used everything he could think of to convey an idea of it in his pictures. The wind plays freely with the banners on all of the ships in the harbor, and up against the sky three birds are placed in such a position that the circular flight of sea gulls is clearly suggested.

The "Campo Vaccino" is especially interesting for the study it shows of Roman remains. It has a strong foreground formed of grass-grown columns. Near them and waving its yellow-green sprays against a cloudy sky stands a lovely tree with depths of cool shadows in it. Its lower branches, aided by trees and columns in the middle distance, lead the eye downward to the spot where the full sunlight strikes a long, low building. Tile-roofed dwellings cluster around the remains of an old temple and behind them rises a great tower, lit red by the sinking sun. On every side lie broken pieces of carved marble, while over all and through all is the ambient air making distance in the soft, clouded sky and purpling the far off hills.

Two other small pictures hung together are the "Siege of Rochelle" and the "Pass of Susa." No photographs of these can give any idea of the miles of distance which they suggest to the observer. In the first a group of trees in the foreground is somewhat hard in

outline, but the shadowed tower behind it tends to unite it with the rest of the picture. A very interesting group of horsemen painted by Courtois is strong in coloring, spirited in manner, and well blended with the landscape. The second small painting represents Louis XIII forcing the Pass of Susa in 1629. The cavalry passing down through the rocky gorge of the valley below is composed of fine little figures whose red breeches, great plumed hats, banners and bugles suggest Meissonier. The distant valley, however, with its gray-blue mist is Claude's own.

Down near the darkened end of this room in the Louvre are several large landscapes which seem dull and discolored and yet they are not without interest. In "The Ford" the trees attract attention and remind one of Corot in the massing and in the thinning of the foliage against the sky. The graceful figures in this picture are quite Venetian in their flat blotches of color and make us wonder who painted them.

Strongest among these landscapes and one of Claude's earliest is the "Village Fête." Here groups of dancing men and girls carry out the idea of a country holiday. What first strikes the student observer is the triple grouping of the trees. So strongly does it suggest Corot that one is tempted to slip into the nearby gallery of later French painters to make a comparison between this Claude and Corot's "Morning." Only a corner of the portrait room lies between the two galleries, and in a moment, with the mind still full of Claude's masterpieces, one may stand before this well-known painting by the later artist. What a revelation greets one! Corot's palate is absolutely different. Where Claude used yellow, Corot used blue and the blue is much colder. Corot's trees are blue-green,



.1 Giraudon, Photo.

"View of a Port," by Claude de Lorraine. The Louvre.

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while Claude's are brown and red; his sky is a real blue, where Claude's glows with orange and yellow. Corot's figures are a part of his painting, ethereal, imaginative, and perfectly suggested. Nothing in the later artist's work indicates Claude's leadership, but something in the grouping of the trees in these two pictures links the artists together as students at the knees of the same mother, Nature.

Going back to our former study, we glance rapidly over the numerous sea-ports and studies of classic architecture, which give us an idea of the work Claude did when he was feeling his way toward better expression. There coloring is rich, though now dark, and the sun still shines, but the light does not pervade and dominate the picture and we turn to the center of the left wall to catch the opaz glow of a bold marine. Behind a harbor tower rise sharp mountain peaks piled high upon one another. The sun itself is hidden, but we know that it is there, for a glorious light fills every inch of the canvas down to the surface of the sea.

If Claude had painted only one such picture it would have endeared him to us forever, but here are many, all full of the same golden light. Perhaps the three which best represent him in the Louvre is this harbor scene, another called "Ulysses Restoring Chryseis to her Father," and the "Landing of Cleopatra." In the second, the sea runs up to the stone steps of noble houses. On the right, a perspective of high columns and ship's masts appears, on the left, fortifications, terraces; and a wide, curved landing place. In the center are a great galleon, small boats, and a fort at the end of a breakwater; beyond them is the sea. The sky is suffused with pale, lemon light making the blue at the zenith green. Both of

these pictures are in Claude's second style and the figures were probably painted by Lauri, a Flemish artist. Only a few of the draped figures, however, are worthy of the landscape in which they are set.

The "Landing of Cleopatra" was painted for Cardinal Lonchaine. It is a good illustration of the fact that Claude was not untrammelled by the classic taste of his time. The picture is full of light and action. The figures, though poorly drawn, carry out the general scheme both in color and light. Some half-nude seamen in the foreground seem better executed than the other figures and may be by a different hand. But the story is subordinate to the landscape and is easily forgotten when we study the composition as a whole. On the right, a brown palace portal makes an excellent contrast with its neighbor, a stately, white building surrounded by trees. Beyond, a tall tower and ships in perspective lead the eye to the center of the canvas where, as Ruskin says, Claude has "set the sun in the heavens." Through the misty sky the golden light falls full upon the water and, gilding the edges of a little boat, then the veil of a woman and the stone steps in the foreground, shines right out of the picture. The trees are soft and graceful and seem to pick up the light from the water below them and toss it over their heads. The brave galleon with prow and spars pointed upward and banners afloat expresses the very joy of out-door life.

So, standing in this gallery of the seventeenth century painters and identifying ourselves with that time, we forget what modern art has done, and marvel at the work which Genius seated at the feet of Nature could produce and record for us two hundred and fifty years ago. *Pasadena, California*



The Flag of Virginia.

The flag design reproduced herewith was painted by Mr. J. W. L. Forster for the late General Thomas T. Munford at his request. The flag of Virginia carried by Governor Stuart at the second Inauguration of President Wilson bears this design.

THE FLAG OF VIRGINIA

BY J. W. L. FORSTER

VIRGINIA had no authorized flag until 1861, when the "Secession" Convention passed an Act establishing a flag as follows:

"No. 33. An ordinance to establish a flag for this commonwealth, passed April 30th, 1861."

"Be it ordained by the convention of the commonwealth of Virginia, that the flag of this commonwealth shall hereafter be made of bunting, which shall be of deep blue field with a circle of white in the centre, upon which shall be painted or embroidered to show on both sides alike, the Coat of Arms of the State, as described by the convention of 1776, for one side of the seal to wit: Virtus, the genius of the commonwealth, etc. This flag shall be known and respected as the flag of Virginia. The Governor shall regulate the size and dimensions of the flag proper for forts, arsenals and public buildings, for ships of war and merchant marine, for troops in the field respectively, and for any other purpose, according to his discretion; which regulation shall be published and proclaimed by him as occasion may require."

This ordinance is of interest and significance to Virginia as a member again of the Federal Union, known as the United States of America.

The flag is therefore linked with the seal in an interesting history, the briefest sketch of which is given for readers of ART AND ARCHAEOLOGY.

The original seals of Virginia as a Royal Domain were discarded in 1776, and her leaders then moved for a new seal which should be the stamp of her authority as a sovereign independent state. There were differences of opin-

ion amongst the members of the original Seal Committee; in other words, the decision was a compromise.

That many changes have been made in the seal design during later years would indicate that an error of judgment must have occurred. Careful examination into these several changes directs us to the point in Mr. Mason's report to the Virginia Convention where the figure of Virtus was described (as reported by Evans, 1911) as follows:—

"The importance of the great seal of the commonwealth, as an emblem of sovereignty was appreciated by the convention of 1776, and it appointed a committee composed of some of the greatest minds of the day to prepare the design for the seal. The committee consisted of Richard Lee, George Mason, Mr. Treasurer (Robert Carter Nicholas) and George Wythe. The following is an extract from the minutes of the Virginia convention of Friday, July 5, 1776:

.... "Mr. George Mason reported that the committee had accordingly prepared the following device thereof; which he read in his place, and afterwards delivered in at the clerk's table, where the same was again twice read and agreed to.

To be engraved on the Great Seal: Virtus, the genius of the commonwealth, dressed like an Amazon, resting on a spear with one hand, and holding a sword in the other, and treading on TYRANNY, represented by a man, prostrate, a crown fallen from his head, a broken chain in his left hand, and a scourge in his right.

In the exergon, the word "Virginia"

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over the head of Virtus; and underneath the words "Sic Semper Tyrannis."

On the reverse a group.

LIBERTAS, with her wand and pileus.

On one side of her CERES, with the cornucopia in one hand, and an ear of wheat in the other.

On the other side AETERNITAS, with the globe and phoenix.

In the exergon these words: DEUS NOBIS HAEC OTIA FECIT.

Resolved, that George Wythe and John Page, Esquires, be desired to superintend the engraving the said seal, and to take care that the same be properly executed. . . ."

"The authorship of the design, according to Evans, has been a disputed point among historians. Col. Sherwin McRae, in his report to the Governor on the State seal, Feb. 25, 1884, gives the credit to George Mason, emphasizing particularly the fact that the description could have been written by no other hand than that which wrote the Declaration of Rights."

"On the other hand, the facts as stated in George W. Munford's note in the Code of Virginia, 1873, p. 122, seem to offer a stronger claim for the authorship by George Wythe than any that has ever been advanced for Mason. He says: "The late Wm. Munford, his father, who was a pupil of Chancellor Wythe and lived in his house for several years, studied law under his guidance and direction, was in habits of great intimacy with him to the day of his death and delivered the eulogy at his funeral in 1806, stated repeatedly and implicitly to the editor that Mr. Wythe always claimed the paternity of the seal; and the convention, who knew to whom the honor belonged, appointed Mr. Wythe and Mr. John Page, the first as the man

who designed it, to superintend the engraving and take care that it should be properly executed."

On July 20th, Mr. John Page wrote to Mr. Thomas Jefferson:

"We are very much at a loss here for an engraver to make our seal. Mr. Wythe and myself have, therefore, thought it proper to apply to you to assist in this business. The engraver may want to know the size. This you may determine, unless Mr. Wythe should direct the dimensions. He may also be at a loss for a Virtus and Libertas; but you may refer him to Spence's Polymetis, which must be in some Library in Philadelphia. . . ."

"Virtus is a Roman Goddess, dressed either in a flowing white robe, or like an Amazon holding in the left hand a peculiar sword, called a Parazonium, sheathed and inverted, or pointed upward and not pendant, worn as a badge of honor, and not as a weapon of attack or defense. The right hand resting on a spear, point downward and touching the earth; her head erect and face upturned; her foot on the globe—the world at her feet; posture indicating proud consciousness of victory or conquest completed. Such is the Roman Virtus and such the Virtus of the seal, substituting Tyranny for the globe."*

The significance of the entire seal is in the Virtus:—virtue and abstinence, as opposed to the goddess Voluptas, but above all, courage, that chief of Roman virtues. "Rome, ever sustained by Virtus, the type of courage, commanded victory by not admitting the possibility of defeat." "As by the theory of Rome, it was her destiny to accomplish everything which she under-

* The late General Munford maintained to the writer on the authority of his grandfather, William Munford, that Wythe designed the robe of virgin white for Virginia, but that in Committee these men of '76 prevailed, choosing an Amazon.

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took, she is represented not in progression, but at the time of completion and at rest, having finished her work." This is the significance of Virtus as understood by Wythe, himself a classical scholar, and by the committee. This fact is further emphasized by the motto on the reverse side of the seal: "Deus Nobis Haec Otia Fecit," "God has given us this ease."

The desire of the committee to use the Polymetis as a standard, as voiced in John Page's letter to Mr. Jefferson quoted above, was not followed in this seal of 1778. It was, therefore, incorrect in design, a serious departure from Mr. Wythe's idea. The figure of Virtus resembles that of a Turk with a drawn sword in her right hand and in her left a spear, point upward. The Tyrant, bearing a resemblance to George III, is struggling to rise, and the whole beauty of the classical idea is destroyed. Virtus, the calm, the unconquerable, gives place to a belligerent Amazon or virago with victory still in the balance.

The incorrect design of the first seal had its unfortunate influence, and Mr. Page, in sending instructions for a great seal to Arthur Lee, who was then in Paris, gave a description of the former seal, as his letter shows, instead of a description of the design described by law. Thus the original mistakes were repeated and appeared in the seals for many years.

As a further debasement, the General Assembly passed an Act, a year later, authorizing the Governor to procure a great seal for the State in accordance with the resolution of the Convention of 1776, save that the motto on the

reverse, "Deus Nobis Haec Otia Fecit" be changed to "Perseverando," in keeping with the Amazon and her yet unconquered tyrant, with crown "falling" instead of "fallen."

It would seem from this change of motto that the General Assembly had either never known or had lost the pure classical idea which inspired Wythe and the other members of the committee.

On the evacuation of Richmond by the Confederate army the Secretary of the Commonwealth, Munford, was instructed by the Governor to remove all the State archives to Lynchburg. The boxes fell into the hands of the Federal troops.

Soon after the return of the seals Governor Pierpont had new seals made—exact copies of the old, with the exception that the words "Liberty and Union" were added both to the obverse and the reverse; excellent mottoes for the Union as a whole, but not for a single State.

These facts provide obvious reason for the strong and persistent appeal of loyal and cultured Virginians for a return to the original classic and beautiful design by Hon. George Wythe, in the flag of Virginia.

That Virtus have restored to her the air and symbols of finished victory; that Tyranny be characterized in the abstract—despicable alike in autocracy, in organized human force, or in brutal mob—and that "Virginia" in her prototype should wear a white robe as symbol of every virtue, seem to need no extended argument.

Toronto, Canada

CURRENT NOTES AND COMMENTS

A School of Art and Architecture in Virginia

IN the endowment of a special school of fine arts at the University of Virginia a historic effort to establish instruction in the subject in America has reached splendid fruition. It is little appreciated that, long before similar attempts elsewhere, Jefferson, in founding the University of Virginia, included in its proposed organization a school of fine arts embracing architecture, gardening, painting, sculpture and music. Although the time was not ripe for so far-reaching a scheme, some instruction in these subjects formed part of the duties of the original professorial staff. With increasing modern specialization and with the ravages of war this lapsed in the middle of the century, but it has now been restored on a far more ample scale by a gift of \$155,000 from an alumnus, Mr. Paul G. McIntire. Courses in the history of art, and professional instruction in architecture will be instituted this fall. To take charge of them the University has called Professor Fiske Kimball, who is chairman of the Committee on Colonial and National Art of the Archaeological Institute of America, and an editor of ART AND ARCHAEOLOGY.

Massachusetts' Law for the Preservation of Historic Monuments

FOR the first time in this country a state has enacted legislation, analogous to that existing in every civilized country abroad, enabling governmental action looking toward the preservation of historic monuments and other works of art in private possession. Through the efforts of the Society for the Preservation of New England Antiquities an amendment to the constitution of the Commonwealth was reported by the constitutional convention of Massachusetts, and adopted by popular vote in December 1918 as follows:

"The preservation and maintenance of ancient landmarks and other property of historical or antiquarian interest is a public use, and the commonwealth and the cities and towns therein may, upon payment of just compensation, take such property or any interest therein under such regulations as the general court may prescribe."

The importance of this amendment to the artistic and antiquarian interests of New England and even of the whole country is self evident, and it is greatly to be hoped that other states having rich treasures in the form of colonial buildings and other historic monuments, may use this precedent as a stimulus to secure similar constitutional powers and to make them practically effective. With buildings of the historic and artistic interests of Monticello and Westover now already recently offered to the highest bidder and subject to the vagaries of private ownership, it is obvious that there is an important need for just such action as this amendment for the first time makes possible in America.

The Eighth Annual Meeting of the College Art Association of America

THE eighth annual meeting of the College Art Association of America, held at the Metropolitan Museum, May 12-14, was extremely interesting from many points of view. Several important papers were read and the discussions

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at the National Arts Club were helpful and sometimes animated. The visits to the Barnard Cloisters, to the specially arranged exhibitions of American Art at the Montross, Macbeth and Daniels Galleries were very enjoyable. Advantage was taken of the opportunity afforded to join with the American Federation of Arts in its meetings and reception and in visits to the galleries of Mr. Frick, Mr. Clark, Mrs. Blumenthal and Mrs. Havemeyer, and to Mr. J. P. Morgan's Library.

Director Edward Robinson's address of welcome emphasized the need of art. He told how many more soldiers than civilians had visited the Metropolitan Museum, that the soldiers were especially interested in art and had a great respect for man's creations. The supply of post-cards abroad with scenes of architecture was quickly exhausted by the soldiers. Here is a real need and a great opportunity to stimulate and satisfy the desire of the boys to know about the history of art and civilization. The presidential address of Professor Pickard pictured the future with characteristic optimism. Professor Morey for the committee on reproductions gave different lists of important works of Gothic and Romanesque Art which can be had in reproductions. Edwin M. Blake spoke on "The Necessity of Developing the Scientific and Technical Bases of Art," and Authur S. Allen, President of the American Institute of Graphic Arts, demonstrated with colors and appropriate apparatus "The Application of the Munsell System to the Graphic Arts," showing which colors harmonize and in what proportion. E. O. Christenson discussed "Points of Approach in Teaching Elementary Art History;" Professor Morey's note on the "Sources of French Romanesque Sculpture" demonstrated the German and Lombard sources, and that illuminated manuscripts and not ivories were among the sources. *Littera picta manet*. All other forms of art have gaps in their history but the illustrated book has had a continuous development. Dr. Eisen's discussion of Antique Glass was very scholarly, giving the history of glass from early Egyptian days down to the late Roman times and differentiating at least fifteen types. The first important glass vases date from the 18th dynasty. The best glass dates from the Ptolemaic Age, which produced glass which vies even with Venetian glass. Mosaic glass disappeared about Nero's times.

Professor Butler of Princeton told about the commission to be appointed by the Peace Congress at Versailles for the preservation of monuments in Nearer Asia to act as a mandatar to the League of Nations. There will be an international commission of American, British and French archaeologists, probably of four men at a salary of 800 pds. and expenses. This commission will see to it that in the neutral region of the Straits, in Armenia, and other parts of Asia Minor, and in Palestine peasants report archaeological finds and are rewarded, that all ancient sites and antiquities are preserved, that there is no exportation of antiquities without authority, that excavators must receive permission to excavate and must publish their finds within a reasonable time or their firman will not be renewed, and that only those antiquities which are approved by the commission can be removed to other lands. This will be a great improvement over previous conditions. Mr. Jay Hambidge read an original and important paper on Dynamic Symmetry in Nature and in Greek Art.

The dinner on May 12 was devoted to the discussion of Significant Art and was attended by the great British war painter, Nevinson, and by Mr. Pennell, both of

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whom spoke without previous notification. Other talks were made by Miss Warner of Cornell on Art in the College, on the Significance of Oriental Art by Dr. Coomaraswamy of Boston, and by Mr. Keyes of Dartmouth.

The morning session of May 13th was given up to a series of papers on War Pictures with views of war pictures by Pryce, Bone, Bairnsfather, Nevinson, Jonas, Raemaekers, etc. by Professor Zug of Dartmouth; How the Italians protected their works of art by C. U. Clark of the American School in Rome; Some War Memorials of the Past by David M. Robinson of Johns Hopkins; The Princeton Battle Monument (which is to be a relief of an equestrian statue of Washington with figures representing Liberty and Death and many other, to be erected in the main thoroughfare) by Allan Marquand; Camouflage and Art by Homer St. Gaudens; and Pictorial Records of the War by A. E. Gallatin who emphasized the need of preserving many of these records which are often historical.

The dinner on May 13th was devoted to the discussion of Art and Industry. Professor R. F. Bach read a paper on The Industrial Arts and the Schools, a plea for good designs through the Schools. Mr. Frederick L. Ackerman, an architect of New York, spoke on Art and Industry, and the famous etcher, Mr. Joseph Pennell discussed American Art Training for Art Work in the Coming Art War.

The papers on May 14th were of an unusually high order and very scholarly. Mr. Paul J. Sachs of Harvard spoke on The Value of Loan Exhibits at the Fogg Museum; Mrs. Shapley read a very original paper on Antonio Pollaiuolo as a student of ancient ceramics, Dr. Bye on The Influence of Dutch Art upon the Art of the Future, and Professor Edgell of Harvard on Sienese Paintings in the Fogg Museum.

Professor David M. Robinson of Johns Hopkins was elected President, Mr. Paul J. Sachs of Harvard, vice-president, and Professor John Shapley of Brown, secretary. One of the most important new projects of the Association is the change of the annual Bulletin into a quarterly which will contain scholarly articles, including the papers presented at the annual meetings, reviews, and news, the first number to appear about October 1st. D. M. R.

Reopening of the American School in Jerusalem and the Proposed American School in Bagdad

FORWARD steps towards the reopening of the American School of Oriental research in Jerusalem are already under way. Professor Wm. H. Worrell, late of the Kennedy School of Missions, Hartford, Conn., the new Director, and his associate, Professor A. T. Clay, of Yale University, who is the annual Professor and Director of the proposed American School at Bagdad, have left for the Near East to enter upon their duties.

These two scholars went first to London in order to consummate arrangements there with the newly formed British School of Archaeology in Jerusalem. Negotiations with the British School have been pursued during the past winter, and both parties are desirous of entering into the closest possible kind of coöperation, withal preserving the identity of the two organizations. It would appear feasible, for instance, to unite on a common museum and library and lecture courses, while all field work would be done either in company or with mutual arrangement. The

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American Committee is also very desirous of including the French archaeologists in any such combination, and has already been in touch with their representative.

Professor Clay expects to divide his time between Palestine and Mesopotamia, and at Bagdad to see what can be done to establish quarters for the proposed school. This will also probably be operated in conjunction with the proposed British School.

The finances of the School appear to be in auspicious shape. The Archaeological Institute has been generous in its appropriations and its administration is showing a most lively interest. The number of contributing institutions has been considerably increased, to the figure of forty, and a number of individual subscribers have also been secured. Local interest of a most satisfactory kind has been expressed in various quarters. A member of the Detroit Society of the Institute has guaranteed \$500. annually for the Director's Salary, and a committee of that society has appointed a committee to raise another \$500.; the Washington Society has formed a strong committee to be of service in the support of the School. We hope these examples may be followed throughout the country, for at present there is no more appealing part of the World than the Near East.

JAMES A. MONTGOMERY.

University of Chicago Archaeological Expedition to the Near East

AN INITIAL expedition of the Oriental Institute of the University of Chicago will be undertaken in the winter of 1919-20. The Director, Dr. James Henry Breasted, Chairman of the Department of Oriental Languages and Literatures, is expected to sail about the middle of August as representative of the American Oriental Society at a joint conference of this society with the French *Société Asiatique* and the English *Royal Asiatic Society* in London, September 3-6. He hopes to make arrangements while there, and subsequently in Paris, for looking over the archaeological situation in Egypt, an enterprise which will occupy a large part of the winter. About April 1 the Director expects to be joined in Beirut by Associate Professor Daniel D. Luckenbill, of the Department of Oriental Languages; and it is hoped that Mr. Ludlow S. Bull, now in the United States Army in France and formerly a graduate student in the Department, will also join the party at that time.

From Beirut the Expedition will caravan northward through Syria to Aleppo, eastward to the Tigris, descend the Tigris by water to the Persian Gulf; caravan up the Euphrates and thus back to Aleppo. On this trip it is expected to make a rapid archaeological survey of Syria, Babylonia, and Mesopotamia, including Assyria. The party will probably return through Asia Minor, stopping also at Crete.

The purpose of this survey is to determine what archaeological opportunities have been opened to the Western World by the collapse of the Ottoman Empire, and what obligations in this region should be met by American resources.

BOOK CRITIQUES

The Metropolitan Museum of Art. Handbook of the Classical Collection, by Gisela M. A. Richter. New York, Pp. XXXIV x 276. Illustrated.

This is a beautifully printed and ideal handbook issued at the same time with the opening of the new Classical Wing in the Metropolitan Museum, an event of great importance for classical art in America. The introduction gives a history of the collection and its present arrangement and an excellent short appreciation of Greek art, explaining why Greek art is even to-day worthy of the most detailed study. Not only for historical reasons is Greek art important but because the Greeks achieved perfection, and the study of the evolution of art from its primitive origins is an artistic training of the first order. The Greek conception of beauty is one we need to-day. "The calm remoteness which distinguishes their best works is in such contrast to the restlessness of modern life that it affects us like the quiet of a cathedral after the bustle and confusion of the streets". Greek art is furthermore human and direct.

The description of the first room gives an excellent account of prehistoric Greece and the three Minoan periods, except for the omission of the important Minoan bronze statuettes. The second room is devoted to the early Greek period.

The third room is given over to the Archaic Period and has the famous Etruscan bronze chariot. Many other bronzes, vases of terracotta and glass, gems, and jewelry are also found in this room.

The fourth room contains objects of the first half, and the fifth room objects of the second half, of the fifth century B.C. The sixth room has objects of the fourth century.

The seventh room is devoted to the Hellenistic Period. The eighth and ninth rooms are devoted to the Roman Imperial period. The Central Hall has Greek and Roman Sculptures.

The text gives the essential information and is sound-minded and interesting, and the arrangement of the various kinds of art by periods and not by material is well carried out and an important innovation. The book is printed in the best style on beautiful paper and with excellent illustrations. Miss Richter in this handbook as in her catalogue of the bronzes has set a high standard for museum catalogues and has shown that America can produce as good catalogues and handbooks as the European Museums. D. M. R.

The Mythology of All Races. Vol. XII. Egyptian, by W. Max Mueller, Ph.D. Indo-Chinese, by Sir James Scott, K.C.I.E. Marshall Jones Company. Boston, 1918.

Over three-quarters of this volume of 450 pages is devoted to Egypt. Mueller's competence in this field has been often demonstrated. He devotes eight of his thirteen chapters to an account of the Egyptian gods, and in the remaining five chapters he discusses the worship of animals and men, life after death, ethics and cult, magic, and the history and spread of Egyptian religion. The work is done with painstaking care and industry, and forms a valuable contribution to the subject. Wide knowledge and use of the technical literature are displayed, and little of importance has escaped the author. Sethe's corrections of Junker's account of the Tefnut myth, based as they are on new texts unknown to Junker, would have modified Mueller's discussion essentially; but Sethe's study is evidently overlooked (p. 383). Reisner's discovery of servitors buried with a dead noble, and evidently slain for that purpose has also escaped notice (p. 420). Similarly the alleged use of the jangling necklace (p. 191) should at least take account of Gardiner's new results on this subject.

In his account of the gods Mueller has done penetrating work. The Solar and Osirian groups deservedly receive the most space. Mueller accepts the unquestionable fact that in function Osiris was solely a ruler of the dead. Nevertheless he likewise makes the absolutely incompatible conclusion that Osiris was originally a solar and celestial divinity. Now inhumation was the Egyptian's original and universal method of disposing of the dead. If Osiris became a god of the dead, it was not least because he was an earthgod. Moreover, Mueller takes no account in this connection of the process of celestialization and solarization of Osiris clearly discernable in the Pyramid Texts. This section of the book is burdened with a chapter in which nearly one hundred and fifty gods are listed and presented in twenty-four pages! Such a list, often made up of the bare name accompanied by a single line of comment, has no place in a "popular treatise", as the author calls his book. Furthermore a chapter like this has no place in a treatise on mythology.

The author begins his account of life after death with the statement that from the earliest times the Egyptians believed in the immortal-

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ity of the soul. He seems to be using the word here in its strictly correct interpretation as deathlessness. If so his statement of Egyptian belief is not in accordance with the facts. The Egyptian believed the soul to be destructible and perishable, and he developed the most elaborate practices to secure the survival and maintenance of the soul. In this discussion the unfortunate term "Negative Confession" is still employed—that is, a so-called confession which contains only denials of having committed any wrong, and indicates therefore on the part of the speaker anything but an attitude of repentance and confession. All reference to magical agencies for controlling the judgment in the hereafter is omitted and the author affirms that the Egyptians did not regard the Book of the Dead as a magical agency. That not a few of the mortuary texts which were included in the Book of the Dead were magical utterances pure and simple, there can be no doubt.

In the chapter on ethics and cult it is surprising to find an estimate of Egyptian ethics based on the rudimentary ethical discernment displayed in the Pyramid Texts, the oldest religious literature in the world (p. 187), qualified only by the statement "some development toward higher ethical ideals and a more personal piety may, however, be traced after 1500 B.C." The author thus entirely overlooks the surprising crusade for social justice in the Middle Kingdom after 2000 B.C., with its profound influence on religion. Not only is this chapter on ethics therefore insufficient, but the following and final chapter on the development and propagation of Egyptian religion, the most important chapter in the book, is likewise gravely affected by similar limitations. The transforming influences on religion, of the rise of a great state in the lower Nile Valley, are not so much as hinted at in the book. This omission, combined with the failure to take any account of the ethical vitalization of Egyptian religion as a result of influences flowing from the struggle for social justice in the Middle Kingdom, leaves a yawning gap, which should have been filled by an exposition of the finest values developed in Egyptian civilization. The fundamental misconception under which the book labors is stated by the author himself in the affirmation that "the greater part of the religious development of Egypt lies long before historic times" (p. 213). This is fully as incorrect as would be a similar statement about the Hebrews.

In treating the great and confused group of Egyptian divinities and the greater and more confused tangle of things which these divinities controlled or signified, the author's painstaking industry has served him well, and in these discussions he has made valuable contributions, but the endeavor to link these things up with human life, either individually or as organized in state and society, has not been successful. The uninformed reader might study the volume thoroughly and never suspect that either the state or society had ever contributed to the development of Egyptian religion. The result has been not merely a distorted picture, but a serious under-valuation of an important ancient religion and civilization.

For the original contributions which Dr. Mueller's valuable work offers, all scholars will be grateful to him, and it is in this spirit that the sub-joined suggestions are offered in the footnote below.*

It is needless to say that the present reviewer disclaims all competence to discuss Sir J. G. Scott's valuable presentation of Indo-Chinese mythology, which occupies something less than one-fourth of the volume under review. The very attractively written text is embellished with a series of interesting colored plates. All students of the life of man will be grateful to the editor and the publishers who have gone forward undismayed in the face of a distressingly discouraging situation, to produce this exceedingly valuable series of volumes on the mythologies of all the world.

JAMES H. BREASTED.

The University of Chicago.

* The obelisks in the Fifth Dynasty Solar temples do not stand on a "cubic base" (p. 31); the base is a truncated pyramid. "Sekha(u)it" (p. 52, and p. 372, n. 53) is the archaic spelling, which should surely be accompanied by a hint that the later and customary form is with s for kh. Shm m, rendered "be powerful among" (p. 75), is the regular idiom for "triumph over." The name of the goddess Srkt-htw or hwt rather means "she who breathes smoke" than she "Who Cools Throats" (p. 147). The contest among the Syrian youths (p. 153) was not a "jumping match" but a climbing match. The sacred "hawk" (p. 160 and elsewhere) should be "falcon" as Loret has shown. A temple pylon, as Greek usage shows, included *both* towers, which should therefore not be called "pylons" (p. 188). The two shnwy of the Sun-god are unquestionably the primitive reed-floats, out of which the later boats of the Nile developed (see the present reviewers' discussion in *Journal of Egypt. Arch.*, vol. IV [1917], pp. 174 ff). To call them "gangways" (p. 303) is completely to misunderstand them. For "Anudis" (p. 364) read "Anubis." In the list of Horuses (pp. 388 f.) Hr-tm' has been omitted.

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The Delphic Oracle, its Early History, Influence and Fall. By Rev. T. Dempsey, with a prefatory note by R. S. Conway. Longman's, Green & Co., New York, 1918. Pp. XXIII x 200. \$2.00.

This is a very good survey of the history of the Oracle at Delphi, studying the early forms of worship and their development, and showing the extraordinary influence which the Oracle wielded in every sphere of activity, especially in politics, religions, and morality. Then the causes are indicated which led to the decline of the Oracle and its extinction in Christian times. In the book is collected all information about the precinct with the history of its connection with the cults of Earth, Themis, and later, Dionysius, Poseidon, and Apollo. Few books on the subject have been neglected. An interesting Chicago monograph by Miss Eliza Gregory Wilkins on the history of the phrase inscribed over the temple at Delphi on "Know Thyself in Greek and Latin Literature" might have been cited in the bibliography and more use might have been made of the French publication of the Excavations at Delphi and of Colin's publication of the inscriptions, to which no reference is made, and of Oppe's article on the oracle in the *Journal of Hellenic Studies*. More than traces of the Naxian sphinx were found. In fact, the sphinx is almost intact. Mr. Dempsey thinks that the source of inspiration of the priestess was not a mephitic vapour but a telepathy or some demonic possession, for especially under abnormal psychic conditions persons have shown themselves endowed with a knowledge truly marvelous. So, too, he says, the modern spiritistic medium is generally a woman and, exactly as in the case of the Pythia, chosen from among the uneducated classes. Indeed there is a very close parallel between modern spiritistic teaching and the doctrine of spirit communication. A selection of the most important vaticinations is given and some of the interesting ancient comments are cited. Lucian even criticizes Apollo's lack of poetic skill in the composition of his hexameters.

D. M. R.

Asia Minor, by Walter A. Hawley. New York: John Lane Company, 1918. Pp. x 329. Illustrated. \$3.50 net.

Asia Minor occupies an important position as the gateway between the industrial West and the awakening East. It is a country which on account of its unexploited mineral wealth and fertile plains is capable of a great development. The Germans had built a railroad from the Bosphorus through the heart of this country, the so-called corridor route from Berlin to Bagdad, and had constructed an extensive canal for irrigating the central plain. After briefly sketching the physiography and history of Asia Minor, Mr. Hawley who has traveled extensively in Asia Minor and written an excellent book on Oriental Rugs, describes the main cities of Asia Minor including Smyrna, Pergamus, the two Magnesias, Thyateira, Sardis, Philadelphia, Ephesus, Priene, Colossae, Laodicea, Hierapolis, Konia, Eski-Shehr, Angora, the southern shore of the Black Sea, etc. The primitive condition of the agricultural and industrial development with the future possibilities is indicated. The people are graphically described in their secular and religious affairs, and the classic ruins in the Holy Land of Asia Minor including the Seven Churches are depicted with interesting personal descriptions. The book is copiously illustrated with excellent photographs of the ruins at the different places as well as of life in Asia Minor. The most recent excavations are known and there are views and a good description even of the recent American excavations at Sardis. The book is fairly accurate, though the scholar might pick some flaws. The Lydians cannot be said to be a Semitic race and only one Lydian-Aramaic bilingual inscription was found at Sardis; and Mnesimachus is the man who pledged his property in the earliest mortgage on record, that found at Sardis. Trapezuz should be Trapezus and it was not as they entered its gates that the Ten Thousand shouted "The Sea, The Sea" but from Mt. Theches, long before they reached the coast.

D. M. R.

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SEPTEMBER-OCTOBER, 1919

No. 5

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Cincinnati Art Museum from the South, (dedicated 1886-1887), of native limestone, in the Romanesque style. Architect, J. W. McLaughlin, of Cincinnati. Additions toward the north, not visible here, were made in 1907 and 1910, and are in the Classic style which it is proposed to adhere to, ultimately encasing the older parts in the same style.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VIII

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CINCINNATI AS AN ART CENTER

By ERNEST BRUCE HASWELL

Introduction

IT IS manifestly impossible not to be repelled by dates and statistics, the absolute necessities that confront the writer of articles. At the out-set this appalls just as does the thought that we drink about 365 cups of coffee in a year, though the vision of one aromatic delicious cup fills us with delight. But then there are the objects about which dates and statistics are compiled, so curiosity may in turn interest us in arithmetical tabulations.

Now these are some of the facts and figures regarding Cincinnati, which as time and ages are considered in America ranks among the older cities in art development. For almost a century Cincinnati has been an art centre of the West, while there is about the place an atmosphere of permanence, of logical development and a background as of art history in the making.

The love of the novel has attracted the attention of people to more "progressive" towns, but no development has been saner or more normal.

Eighty years ago Cincinnati had her own sculptors and painters. In 1820 Mathew Jouett—painter of the Gilbert Stuart School came up from Lexington and northern Kentucky to paint portraits of first settlers then growing old. In the earlier thirties Hiram Powers modeled in wax the figures for Dantes' *Inferno*, as presented by a local Madame Tousand. Fortunately they were in wax for we are told that they were very popular and very bad. But Powers lived to dominate early American Sculpture and though he did most of his work abroad he was still claimed by Cincinnati and is represented by a number of pieces in the Museum.

Then came Mrs. Trollope, from her home in England to establish a Bazaar where were exposed for sale bric-a-brac—a very expressive term) and oysters. But most important was the fact that the French artist Hervieu came with her to fresco the walls, and José Tosso to play the violin in this bizarre bazaar where mingled with the bric-a-brac and oysters the Arabesque, the Oriental,



Fourth Street Cincinnati

The modern sky-scraper is by no means commonplace. Mr. Hurley for a number of years confined the subject matter of his etchings to the city street and the little alleys that ramble in and out over the hills of Cincinnati.

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the Gothic and Egyptian styles of ornamentation. Only a few years it took to show the utterly impractical elements of the scheme; Mrs. Trollope went back to England, and because of this failure, and for other reasons, more well grounded perhaps, wrote some rather scathing criticisms of the city and its provincialism. The fact remains that Cincinnati was at that early date selected for such an experiment, by such a woman.

Not until '71 did the public interest in sculpture lead to the erection of any monuments of importance, but when the Tyler-Davidson Fountain was erected it was the largest bronze in this country. So much for the beginning of things, but much earlier than this, man wrought with no little skill the objects found in the mounds.

General Harrison in 1781 wrote down the observation "that the surface of the ground was literally covered with lines and embankments." He referred to the present site of Cincinnati. These mounds have supplied the archeologist with material of more than passing interest, with celts and arrowheads of jasper and porphyry, implements of native copper, with finely carved pipes and also utensils cut from stone. In one of the great mounds now in the heart of the city was found the Cincinnati Stone, incised with designs to which some have attempted to lend a meaning of astronomical importance, but no real proof seems forthcoming. However there are certain marks on the ends of the stone that suggest very strongly the record of time and measurement. The character of the design is that of the southern tribes of Mound Builders, for there is nothing else of the same style of ornamentation in the excavations of the locality.

The mounds themselves are unique in many respects. One in particular opened at Reading, Ohio, near Cincinnati was fifteen feet deep; at the bottom were two skeletons lying one with the arm around the other in a bed of ashes. Arranged in a circle were sixteen human skulls. This group of mounds was explored by Prof. Putnam and he describes "flues" and "pits" connecting the different mounds. For all this there is no counterpart in the Ohio Valley and in the hands of a less experienced man might be doubted.

With these mounds rich in material for the archeologist one would think that there would have developed a Museum in the same manner as did Peales' in Philadelphia. On the contrary it was the love of art and not archeology that furnished impetus to the first art activities.

Institutional Developments

A woman or group of women can usually be found responsible for the beginning of art movements in America. This tendency to "mother" a thing has brought to maturity many an art association, at least to the point where it could weather the criticisms of the men of the community, who, seeing its real worth, have rendered it effective by putting it on a firm financial basis.

A small school of Design conducted in the home of Mrs. Sarah Peters was the germ from which developed two academies of art, one in Cincinnati and the other in Philadelphia.

In 1854, while living in Cincinnati, Mrs. Peters, later the wife of the English Consul in Philadelphia, secured copies of the old masters for the use of students. Sculpture was added by Mr. Charles McMicken, and though the collection was kept intact, it was not until 1881 that an organization was



The Spires of Eighth Street, by E. T. Hurley

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formed for the establishment of a museum. Museum making was in the air. About this time St. Louis, Boston, Baltimore, Indianapolis and Detroit experienced similar awakenings. The Cincinnati Museum Association had then as a nucleus the copies of pictures of Rubens, Titian, Van Dyke, Rembrandt, Botticelli, Fra Angelico and others of equal importance. These had been gathered together by Mrs. Peters. They were copies, to be sure, and so were most of the statues, but good copies of the best from the past.

With this as a beginning it seems rather unusual that there should develop from the first a tendency to buy pictures by American artists. Smiled at for years, this desire to purchase the native, and hence the "worthless" product, has been the means of collecting a most representative group of canvases. Varying influences of American art can be traced. The fact that many of the men were trained in Cincinnati brings up such names as Alexander Wyant, Frank Duveneck, John Twachtman, Robert Blum and Kenyon Cox. Then there are Solon Borglum, Charles Henry Niehaus, Bryson Burroughs, Joseph DeCamp, L. H. Meakin, Clement J. Barnhorn and James R. Hopkins, to mention the most important.

But institutions are not builded without financial resources, and when one looks into the history of the Museum the name of Charles W. West stands first as one who came forward with \$150,000 and when a like amount was produced by the citizens he gave twice as much as he had promised. Then when all plans were made, the president, M. E. Ingalls gave a dinner with covers for fifty-two gentlemen, who each gave \$1,000 toward the fund.

In the Library of the Museum there are hanging portraits of David Sinton, painted by T. S. Noble, the first "president" of the Art Academy; C. W. West, done by Eastman Johnson; A. T. Goshorn, the first director, painted by Frank Duveneck, and three other canvases by Eneke of Joseph Longworth, Ruben Springer and L. B. Harrison. These men were among the first to give financial aid. Since that time there have been other endowments and bequests. The most important ones are the Emery Free Day, opening the Museum free to the public every Saturday, while the Schmidlapp addition now houses the Art Library and the sculpture.

The first director, Alfred T. Goshorn, was a man of unusual administrative experience. In 1873 he had represented the United States Government in Vienna at the Exposition there. He had conducted important Industrial Expositions in Cincinnati. These were among the first of this character in this country. It was not then surprising that he was sent to Vienna, and later appointed Director General of the Philadelphia Exposition. Here he successfully met the problems of harmonizing the necessarily varied interests represented, and the almost diplomatic offices of dealing with foreign representatives. It was his intimate association with Sir Philip Owen, the director of The South Kensington Museum, that turned Mr. Goshorn's thoughts to the need of Industrial Museums in America. When he returned to Cincinnati to work with the Museum Association, the influence of this contact was very strong. With the support of Julius Dexter and George Hoadly one of the three Elkington collections sold in this country was secured. This was the beginning of



The Assault of Cartagena. Renaissance Tapestry in the Cincinnati Art Museum

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an unusual collection of metal objects. To this is added the John Sanborn Conner collection of originals.

Pottery, both primitive and modern, may be seen, with the interest centering around the Rookwood collection, dating from 1882, which shows the development of Art Pottery in America. Textiles, too, have always held a place of importance. So there has from the first been a recognition of the cultural value of the work of the craftsman. The beautiful vase, the sculptured form, the pigment-covered canvas, the wrought metal—all are here considered works of art.

Along with this encouragement of the crafts has developed the before-mentioned tendency to buy the work of the living painter. It is, in fact, more a tendency, it is a policy. It was thus that Tarbell, Benson and Twachtman were first recognized by the purchase of pictures, some time before they were generally known. Beginning in 1897 the Museum has added annually to this collection. Before that date, as early as '92, pictures by such painters as Wendt, Steele, Sharp, Potthast and Nourse had been bought. With the funds from annual membership have been purchased the work of such men as William Chase, Elmer Schofield, John W. Alexander, Charles H. Hayden, Winslow Homer, W. W. Gilchrist, Colin Campbell Cooper, Julius Rolshoven, W. L. Metcalf, E. W. Redfield, and in many cases several pieces by each man. The list speaks well for the taste and judgment of those in charge. As an investment it was an excellent one if one wishes to think for a moment in dollars. Mr. Meakin pointed this out in a letter to the Art News in 1909. Only \$400 was paid for the Twachtman "Waterfall." It was all he asked. Now, if one is to

judge by the price of other works by the same man, "The Waterfall" is worth some nine or ten thousand dollars. As a background for the work of American artists the South Gallery is devoted to the work of the European painters,—countries and periods are well represented. Next is the Duveneck Room containing, with a few exceptions, every important canvas done by this master of technique. Many of the canvases have been purchased from time to time by the Museum or the individual, but the body of the collection was presented by Mr. Duveneck himself. An entire room is devoted to the exhibition of Robert Blum's sketches and etchings.

But this is not a survey of the entire institution. At best a few points only can be touched upon. In fact the general policy of the Institution is not to advertise the "greatest show on earth," but to the craftsman and artist it has existed as a vital organization with an understanding of his needs.

Many Museums have found that an Extension Bureau is more effective than an over-amount of cheap publicity. No matter who or what he is, the modern individual has an intense interest. If he is an exceptional person the extension work of the Museum comes to him in the form of a talk or an article, or an exhibition just at a time when he needs it. Then a Museum patron is made. It must be confessed that in many cases these talks on art come as would a lecture by a returned missionary from Abyssinia to the natives of a village in the Cumberland. There are a few avenues of approach, but these merely generate a certain amount of enthusiasm for art, which however intense, is not going to improve public taste half as much as the work of one good architect, designer, painter



The Muse of Andre Chenier. Puech.
Here French beauty of line and form and French elegance are expressed with unusual virility.,
Cincinnati Museum

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or sculptor. The Cincinnati Museum Association uses the lecture, the magazine and newspaper article and the traveling exhibition in the school or the college, but the real patrons are those who come under the influence of the Academy of Art. It is here that J. H. Gest, the present director, is far in advance of the average man in his position. He had assisted Mr. Goshorn in the working out of many of his plans, and began his work with an intimate knowledge of the Institution and its ideals. There was a time when he painted. Even now he picks up the pencil to show how this line went or that mass of dark should come in a decoration, for he is the President of Rookwood Pottery as well as Director of the Museum. With this understanding of the point of view of the artist, he has gathered around him the principal members of the Art Academy and together they work out the problems of the Museum. The appeal, then, that the Institution makes, is primarily to the individual with a working knowledge of art, and the one of culture to whom art is a necessity. This attitude may or may not be criticised. We must decide that for ourselves. That certain very definite and lasting things are accomplished must be admitted.

Since the opening of the Art Academy no less than 20,000 persons have reached a clearer understanding of what art means, by actual production, which is after all the only method.

Completed soon after the Museum and endowed by Nicholas Longworth, who had been active in Museum matters, it was the outgrowth of the old McMicken School of Design, started in 1869 and continued by the University until taken over by the Museum Association in 1884.

The part played by the Longworths in the establishment of art in the Middle West was an important one. At their home Longfellow had stopped, and charmed by his surroundings he wrote "Queen of the West in your garlands dressed, by the banks of the beautiful river." When Buchanan Read had learned to make stogies in Philadelphia and came to Cincinnati to paint signs and eventually portraits, it was Nicholas Longworth who encouraged him and better still furnished the means for such a step. Hiram Powers was helped in the same manner, so that when the time was ripe for the establishment of an academy it was not surprising that it was Nicholas Longworth who did it. Being an endowed institution, tuition fees are here reduced to a minimum. As is usual the students giving promise are assisted by scholarships, and professional success generally awaits the honor student; but a majority have no such ambition and either drop into other lines of endeavor or get married. In either case their training continues to exert an influence in the business world or in the home.

The lithograph and engraving houses absorb many, while at Rookwood Pottery the artist finds an ideal medium for self expression.

But a school is no more important than the principal members of its faculty, and of them we will write, for in knowing them you will know the school and its ideals. Geographically Cincinnati is, of course, far away from New York, "the centre of things artistic," but there is some advantage in this. At a distance the student can study better, possibly, think clearer of fads and new isms, without the warmth of the personal magnetism of the "apostles" to carry them off their

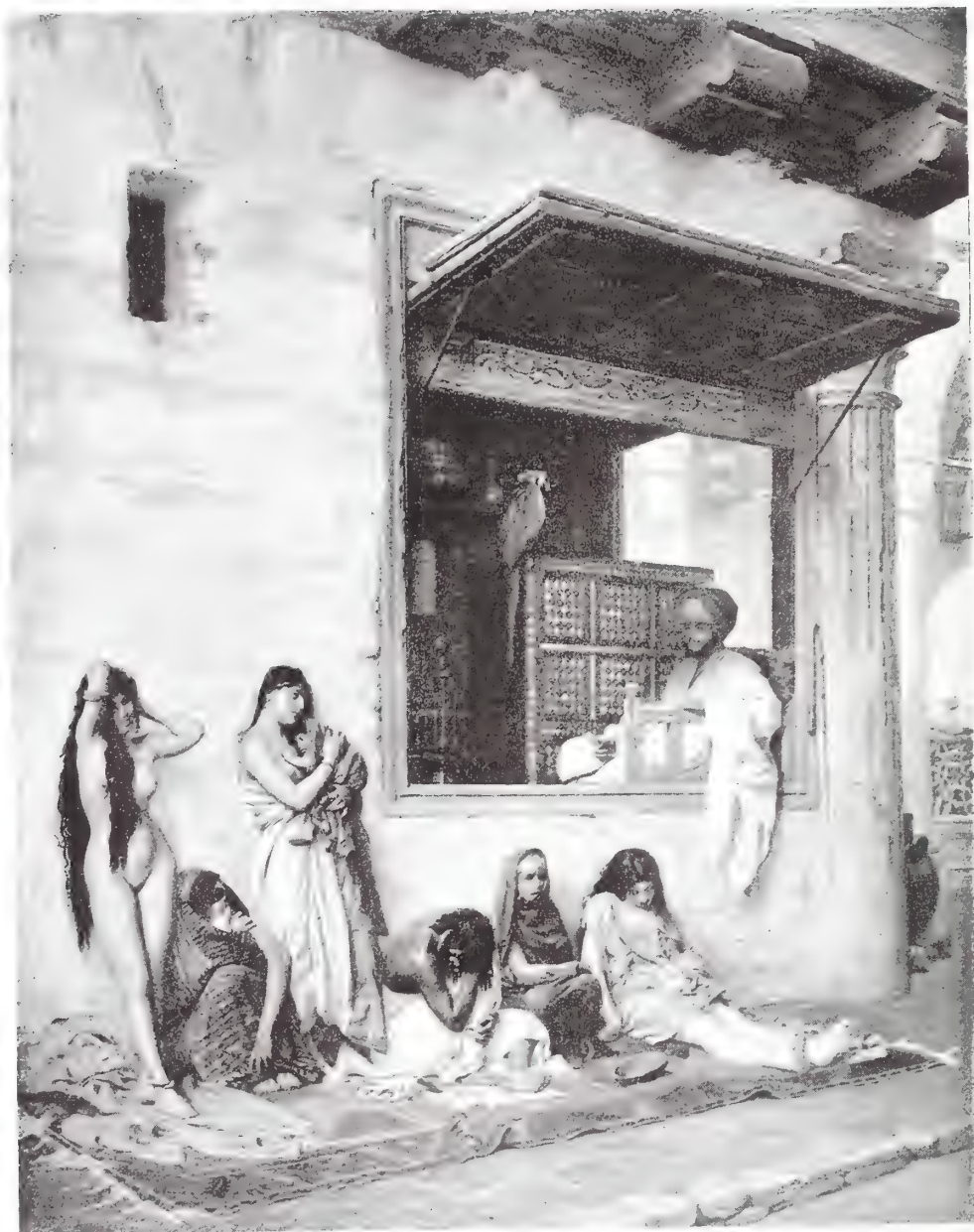


Rodin

J. W. Alexander has here felt the greatness of the man. This canvas is one of those secured by the Annual Membership Fund.



The Venetian Lace Makers.
Robert Blum's charm of drawing is here combined with his delicate sense of color.



The Slave Market
Painted by Gerome and recently acquired by the Cincinnati Museum

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feet. And there may be some advantage in this.

Art Organizations

The world is again at peace, and many of us are beginning our work all over again, the art organizations will be an even more vital force than ever. Thousands of American soldiers have returned from Europe, having seen cathedrals and pictures, and better still, without knowing it perhaps, they have felt something of the nobility of art and life that lies beyond a mere physical well-being. All classes will be thus influenced.

When this time comes, societies of art dealing with the layman rather than the artist himself should work to supply something tangible, for there will be a craving on the part of the public for art in some form. There will be a greater demand for industrial art training. The work of the hand will assume greater importance than at any time in America.

In Cincinnati, The Municipal Art Society has been working since 1894 for the advancement of municipal art. In a recent statement regarding the policy of the Society Mr. Gest said, "The members try in every way they can to bring direct personal influence to bear whenever it can be made effective. This usually is done by the officers of the society or other special committees conferring quietly with the city officials or with individuals who are in a position to do something for the city. It usually happens that influence of this kind can be brought to bear better by our remaining in the background than for the Society to be exploited in the matter that happens to be active." The result of this quiet activity is very evident. They have not yet produced a city beautiful,

but they have prevented many atrocities, and are responsible for the turning of many waste places into spots of beauty.

The first official act of the Society was the placing of a Venetian well-head, the gift of Larz Anderson, in Eden Park. Then came the mural decorations for the City Hall, the placing of the Garfield statue, a campaign against bill-boards, the erection of the Theodore Thomas Memorial at Music Hall and co-operation in the placing of the Barnard Lincoln, the gift of Charles P. Taft, one of the officers. Now members are taking a hand in the planning of decorations for the new Court House.

The educational work of the organization has been most effective. By lectures, reports and better still the gift of pictures to the public schools, this work has been carried on. More than 500 pictures and casts have been distributed in the schools as "permanent loans." The decorations in the "American House" are the gift of the Municipal Art Society and the Art Clubs. This building is to serve as a community house for the Americanization movement in Cincinnati.

The Crafters Company incorporated in 1911 with a membership of about 700, is another force for the encouragement of community art. The use of workers guilds, exhibitions and lectures for the creation of interest and the maintenance of a shop are the principal means of propaganda. The shop was closed during the war, but lectures and small exhibitions have continued. Vocational training has come to be an essential and the membership of the Society is well represented now in this work as well as in the ranks of occupational therapy.

The Cincinnati Art Club, composed of men, and the Womans' Art Club, have



Two Girls Fishing. John Singer Sargent
An unusual choice of subject matter for the great portrait painter, but full of the skill of the technician



Interior of Sheep, by Charles Emile Jaque
An excellent example of the great French painter of sheep. From the John Josiah Emery
Collection. Cincinnati Museum.



Portrait De Jeune Fille, by J. L. David
Recently placed in the Cincinnati Museum.

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been active since the early nineties. The annual exhibitions attract thousands of people and the sales often go into the thousands.

The Cincinnati MacDowell Society is only six years old, but these have been active years. The ideals of this organization are as old as Greek Art. The attempt to bring about a thorough understanding among poets, painters and musicians has been made before, but the organization of MacDowell Societies with the Peterborough Colony, founded by Edward MacDowell as the "Mother Society," has probably done more toward attaining this end than any other movement. In Cincinnati the membership is equally divided, while the artist group has, during the past winter, conducted a small exhibition at each Fortnightly Salon.

Prominent always in these organizations is John Rettig, who, before he was known as a painter of Holland, was recognized from coast to coast for his designing and management of such pageants as "the Fall of Babylon" and "Rome under Nero." Mr. Rettig has been the moving spirit in many of the artists' pageants, and some beautiful and often very elaborate spectacles have been staged.

The comparatively recent death of Frank Duveneck has left a great gap in the life of art organizations in Cincinnati. The local exhibitions were always lifted just a little above themselves by his canvases. The Duveneck Society, formed just two years before his death, is a small group of very earnest painters and sculptors, and though young promises much.

Frank Duveneck

Frank Duveneck was a "painter's painter." The recent recognition ac-

corded him at the San Francisco Exposition has brought him prominently before the layman and has confirmed the belief that the workers have always had in the bigness of his art and the breadth of his vision as an artist and teacher. His active student days began in Munich in 1870; later he went to Italy and at Florence was the life of the artist group. There he located a school, and in Munich he had students. In fact, wherever he went his students followed him, so great was their regard for him, so virile the personality of the man.

The last work of importance done by him was the decoration of the Cathedral at Covington, Ky., the town where he was born. This cathedral is one of the most excellent examples of Gothic style in the West, while the decorations possess the dignity and simplicity that seem always present, whether it be portrait, landscape, sculpture or mural that came from the studio of Mr. Duveneck. Significant, too, is the fact that his very first activities were in connection with a large establishment supplying altars for Catholic churches, while later he was assistant to a church decorator with headquarters in Covington, near the site of the new Cathedral.

This apprenticeship leads up to the Munich days. There, after only three years of study he did some of his best work. "The Whistling Boy," (1871), and "Prof. Loeffts" among them. The former may well be considered the best of all his canvases, certainly it is most characteristic in style. In strong contrast is "The Cobbler's Apprentice" (1877), sold at the time to von Hessling, vice consul in Munich for \$25.00, later owned by Joseph Stransky of New York, and recently purchased by Charles P. Taft. It is a larger canvas and more finished, per-



Portrait of Frank Duveneck. Joseph De Camp

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haps, than any of this type. In it great care has been taken with the still life and each detail is considered, but without affecting to the slightest degree the larger forms. So great was Mr. Duveneck's technical interest that he seldom named his canvases, leaving that to the public, nor did he keep any record of the honors that have come to him.

Having taken all the prizes at the Munich Academy he had returned to America. Boston and Cincinnati gave him a most flattering reception, and he received many tempting offers for portraits, but he set all this aside and went back to Munich. Reading the life of Chase, Whistler, Alexander, or any other American painter of importance working at that time in Germany or Italy involves him, for he was always popular, always commanded an almost worshipful respect. His association with Whistler was as intimate as could have existed between men of such different ideals. The story of how in 1880 a London exhibition of etchings by Duveneck was taken for Whistler's work shown under an assumed name is an old one, and very interestingly and spicily recorded in "The Gentle Art of Making Enemies."

For years Chase and Duveneck worked together. At that time it was not surprising that their work should develop along the same line. Still life interested them both,—Chase going deeper into it. But the "Turkish Page" of this period with its rich coppers and luscious tones of fruit and drapery, shows that Duveneck, too, was attracted by textures and the arrangement of objects. About this time Regnault had painted his "Salome." It was the sensation of the year. So the two of them worked with a reproduction of it pinned on the studio wall.

Here the "Turkish Page" was completed and Chase did a brilliant sketch of a woman with a basket under her arm. This canvas is now in the Cincinnati Museum.

In 1878 the Art Students League was formed in New York and Chase came back to America as an instructor. The same year they startled the National Academy into something much nearer activity than it had yet experienced. Sherlaw and Currier were with them and what now goes unquestioned was then considered rank heresy.

Mr. Duveneck remained in Florence with "his boys," John Alexander, Joseph De Camp, Julius Rolshoven, John Twachtman, O. D. Graver, Otto Bacher, Theo. Wendel, Ross Turner, Arthur Pennington, Charles Forbes, G. E. Hopkins, Julian Story. They wintered in Florence and spent the summers in Venice.

"The Engelhart Boys" of W. D. Howells stories of Florence was in reality this group of men. Otto Bacher, one of the "bunch," has written a most intimate volume of reminiscences of Whistler in which one is afforded many glimpses of their life in Italy, and the goodfellowship that existed.

The early nineties were inspiring days at the Art Academy of Cincinnati. Here Mr. Duveneck had come after the death of his wife; here he taught as powerfully and effectively as he painted, wholly indifferent to medals and honors, he found joy in the simpler things of life.

Two years ago he turned over the entire collection of his paintings to the Cincinnati Museum. No more comprehensive exhibit of the work of any one man can be found, for he had for years refused to sell any of his pictures in the face of numerous offers from Museums and collectors. In this collec-



Whistling Boy, by Frank Duveneck

This painting belongs to Mr. Duveneck's best work and is known all over the world either, at first hand or through reproductions.

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tion, representing the life work of a painter, is the original model of the tomb of his wife. It is one of the finest pieces of American monumental sculpture. A reproduction was recently installed in the Metropolitan. An Emerson done in collaboration with C. J. Barnhorn for Harvard University and a portrait of C. W. Eliot, constitute his work as a sculptor, but they are (to use an over-worked term) "big." They are done with a feeling for the monumental possessed by few painters.

James R. Hopkins

As a student, James R. Hopkins came to Cincinnati to study with Duveneck. Since that time he has studied and painted in New York and Paris, traveling, of course, in Europe, and spending some time in the Orient. After ten years' residence in Paris he came to Cincinnati to become an instructor at the Art Academy.

He has painted this thing and that, in season and out of season; portraits of smiling ladies, and nudes against beflowered backgrounds, but he has never done anything better than the recently exhibited canvases painted in the foothills of the Cumberlands. There is no genre prettiness about them but they carry the story of a certain wisdom of workmanship. A very picturesque element in the life of America has found an interpreter.

But to return to his earlier works and the backgrounds mentioned above. The modern background has voiced itself loudly in boldly-figured draperies and objects that once would have been put only in still life. Some have handled these new-fashioned, gaily expressed incidents without disaster and this Mr. Hopkins has done, though he has surrounded his rather flatly-painted figures with brilliant color spots they

take their place as part of the decorative whole. His portraits are often done in this same style. But in most of them the figure is more than a mere key-note for a color scheme and harmony of tone. He is absorbed in portraying externals but he does seize upon the personality of the sitter, and background and accessories contribute to the character of the canvas.

Recently he has interested himself in certain types to be found in the Kentucky mountains. If we are to have more than an imported art it will come first in choice of subjects typifying certain phases of life in this country. The day of the arrangement is almost done. The despised story-telling picture is coming back. In a modified form it is true, but it is coming back nevertheless. The effect of all the years of interest in "spots" has made itself felt, but there is now a returning interest in the essential character of people and things.

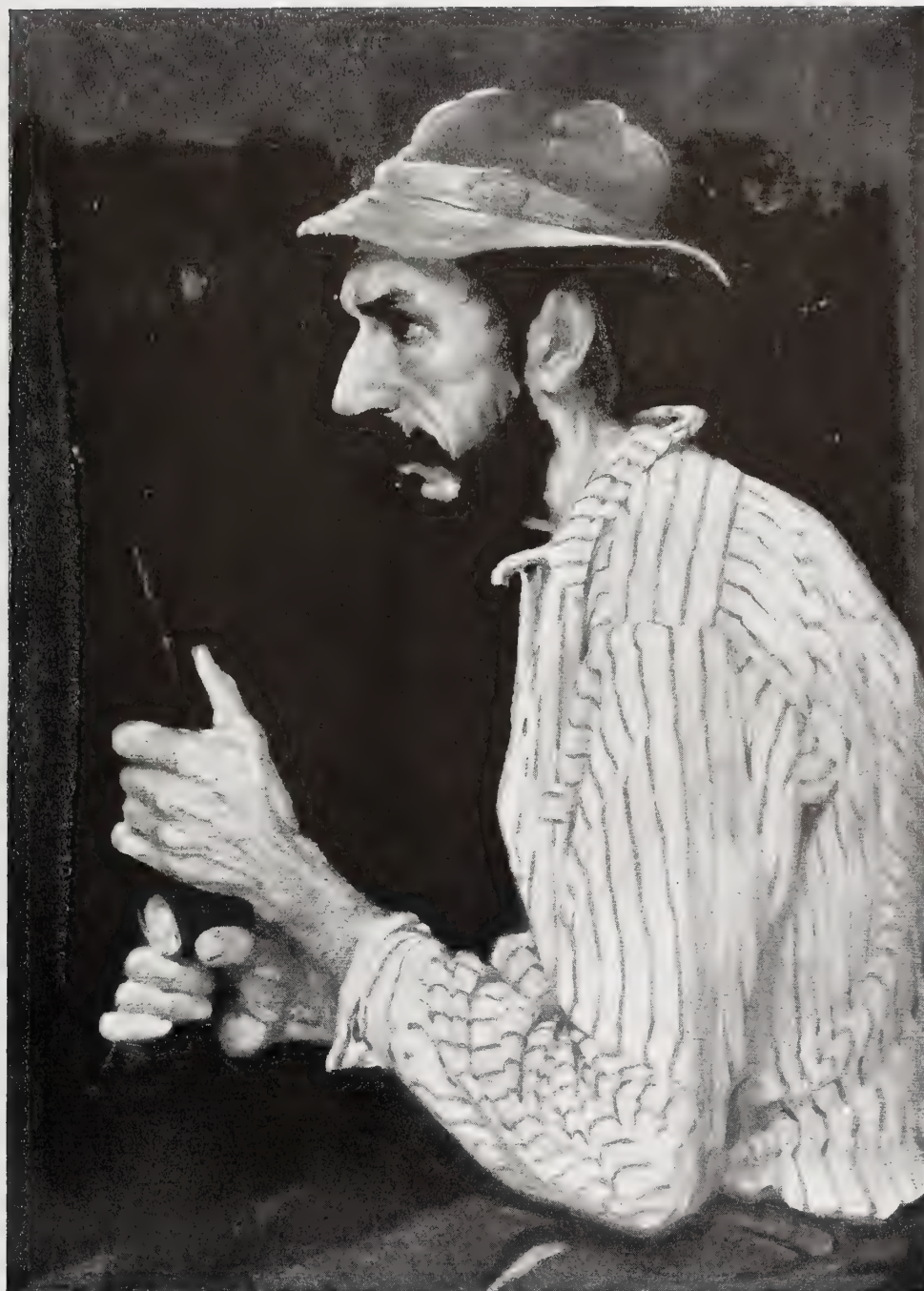
The literary picture will not exist in this country as in the Academy show in London, or the days of Brown's boot black in America, but when painters of rather decorative tendencies turn to the "people" for subject-matter it is a sign of the times. And James R. Hopkins' red-faced, stolid mountaineers are an example of what should and will come as part of the art production of our country.

His work may be seen in Museums over the country and no show is complete without at least one of his canvases, while his recent honors are the Gold Medal at the San Francisco Exposition and the Silver Medal from Chicago. Mr Hopkins sets out to do certain things and does them with the hand of the craftsman and with such spirit that they become aesthetic adventures.



The Miner. H. H. Wessel.

This rather literally stated and workmanlike head of the miner shows Mr. Wessel at his best.



The Moonshiner. James R. Hopkins.
With the shadow of the cave for the background this figure of the red-faced man of the woods stands out with dramatic intensity.



Blue and Gold, by James R. Hopkins.

With a charm of color and line Mr. Hopkins has produced many of these gaily conceived arrangements. Standing in strong contrast are his mountaineers.



A Portrait. Painted by John Elsworth Weis,
An instructor at the Cincinnati Art Academy.



Lake and Mountain. By L. H. Meakin.

This powerful interpretation of mountain and stream and sky is the last canvas worked on by the painter before his death

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Herman H. Wessel

H. H. Wessel is a man of whom not a great deal has been written. Perhaps his own silence concerning himself in the reason for this, for he is silent save for the most excellent account he gives of himself whenever he shows a picture. Before he went to Paris he could draw. Everyone knew that he had received all sorts of prizes for his draughtsmanship. Of course, there are many painters who manage to paint without drawing. It may be the spirit of the times. However this may be, Mr. Wessel does both very successfully. It is not "the first fine careless rapture" that he produces but a very truthful statement of the thing before him. His influence on the student is at once wholesome and invigorating.

L. H. Meakin

Critics spend their lives explaining art and artists. When an artist can express himself in words as well as with pigment the matter of explanation is, or should no longer be in the hands of the critic. The outstanding facts of the life of Lewis Henry Meakin are here given, but we have left much to the self-revealing extracts from his "Forewords."

He was studying art in the old McMicken School of Design when he decided to go abroad. Arriving in Munich at the time when Duveneck was in America for the second trip he entered the classes of Raupp, Gysis and Leofftes. Landscape painting was the thing that attracted him, but etching was the medium with which he first succeeded. Some prints drew the attention of Piloty and when a portfolio of the work of Munich men was gotten out, his was the only etchings by an American.

When he returned he became one of the faculty of the school where he had first studied. Here he taught until his death in August 1917. For a number of years he painted at Camden, Me., during the summer and conducted his class at the Academy during the winter, painting the local haze and smoke-enshrouded landscape.

Fortunately Mr. Meakin did not submit to a great many influences; few artists can without losing their individuality. During the period when his summers were spent in Camden, he at times did canvases that were reminiscent of Barbazon; but what landscape painter has not fallen under this spell?

It was the spell of the Canadian Rockies themselves, their frozen peaks and gushing streams, that took hold of him in the execution of his pictures of the great Northwest. They are full of the silence of waste places and frozen heights. It is the silence one can almost hear.

Intelligent observation characterizes his work. His study of detail has given to his later and more broadly painted moods of nature such accuracy of expression, as far as the big things go, that the mind of the observer supplies the detail. And this is successful landscape painting. Even today landscape is the only field where the American painter seems to have found a medium for art that is truly American. That the highest ideals, coupled with the choice of American subjects, governed the work of L. H. Meakin, can be gathered from the reading of these extracts from three forewords used by him for catalogues of exhibitions. They form his confession of faith.

"Whether I have found a song in nature loud enough to be heard above the hum of everyday life, and, if heard,



The Toilers of the Plains. Henry S. Farney.
One of the first American artists to confine himself solely to the painting of Indians.



Sculpture Gallery. Emma Louise Schmidlapp Building.
Cases along the wall contain casts of ivory carvings from Roman times to the Renaissance.



The Tyler Davidson Fountain.
Erected in Cincinnati in the early seventies, it remains one of the finest of the period,
possessing a surprisingly "modern" feeling.

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whether it is worth listening to, is a question that cannot be decided by myself. I have always the hope, however, that something of the varied impressions made upon me by the different moods and aspects of nature may be felt by the observers of my pictures; and I have endeavored to render in each, as well as I could, the truths that impressed me as the most valuable and characteristic of the time and place."

"Every artist in presenting his work for public consideration does so with some feeling of uncertainty and anxiety as to how far his audience may enter into and sympathize with the sentiment or spirit in which the work was done. As his aim has been to render in each case a more or less emotional interpretation of some aspect or phase of nature, it is manifestly impossible for him to more than hope that his rendering will call for that responsive feeling which will give his work a reason for its being." * * *

"Any shortcomings that may exist in this collection the painter is probably more conscious of than any one else. He has in no case hoped or even tried to paint a picture without them. A faultless picture, like a faultless person, is most likely to be stupid and uninteresting, but he has tried to make them say something emphatic about the places or the moods of nature that prompted their making, something that he trusts no one else has said, instinctively leaving unsaid things the dwelling upon which might tend to lessen the more or less emotional impression that he felt and hoped to convey to the observer."

Some Public Monuments

George Gray Barnard's Lincoln recently unveiled in Cincinnati is without question the most intimate, and in conception one of the most virile, public

monuments in America. Even those who clamor "It should have been different" will admit this. Thus in some respects Cincinnati possesses the first and last word as far as public monuments are concerned. For in '71 the Tyler-Davidson Fountain was erected. At that time it was the largest piece of bronze casting in this country. Modeled by Von Kreling, a son-in-law of Kaulbach and cast in Nuremberg, it was presented to the city by Henry Probosco. The total cost was \$200,000. There is nowhere a more beautifully conceived fountain. Just as the Lincoln violates some very pet theories concerning public monuments, so the Fountain was a rank heresy in that it lacked Neptunes, Nereids and others of mythological fame. The symbolism has to do with water and man's use of it. The bas-reliefs show water in connection with commerce, navigation, water-power, steam and fisheries. At each corner is a child in some joyous moment of play with water. Around the shaft are four groups: extinguishing fire, going to the bath, slacking thirst and praying for rain. Surmounting all this is the figure, "The Genius of the Water."

Standing as it does in the center of the business section of the city, all things revolve around the Fountain. The people themselves must in some way feel this, even those who pass daily without forming any mental picture of its beautiful forms and spaces. But the Fountain was not placed without some protest on the part of the people, especially the thirty or more butchers occupying the square on which the Fountain was to be erected. They went as far as the Supreme Court with the case and were about to begin all over again when the City Council took the matter in hand and down came the meat market.



Magdalen

Clement J. Barnhorn has never done anything with more craftsmanship and feeling.

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While in 1826 Frederick Echstein, a pioneer sculptor, had modeled in Cincinnati portrait busts of real merit, and Hiram Powers had done his wax works with a few more serious efforts, Louis T. Rebisso was the first sculptor of importance to work in Cincinnati. For years Rebisso taught modeling at the Cincinnati Art Academy and though his equestrian statues were in much demand in Chicago, Washington and the General Harrison had been done for Cincinnati, it was the encouragement and instruction he gave his students and the success of Niehaus, Barnhorn and Borglum that made him a figure of importance.

Charles Henry Niehaus modeled the Garfield soon after his return to America. He did it in the glow of enthusiasm and with that youthful hope that often passes for inspiration. It remains the best of his many commissions. As a portrait it is excellent and the pose of the figure is extremely fortunate. Niehaus has done most of his work in New York. But Clement J. Barnhorn came back to the Academy to fill the place of Rebisso, his old instructor; here he has lived and modeled. When the Memorial to Theodore Thomas was proposed it was, without question, awarded to him. This full length in Music Hall and a number of portraits executed in a concise, craftsmanlike manner are to be found in public places. Never obtrusive, they are always a satisfactory, definite statement. But the real joy of the sculptor finds full expression in the doing of fountains involving children. A careful reading of the buoyancy of youth is evident in the Baur Memorial Fountain, where the piping faun is seen occupied with three frogs, the water from their mouths playing over the

carefully modeled boyish figure. This and many other pieces have gone out of his studio to add beauty to garden or park or sun parlor.

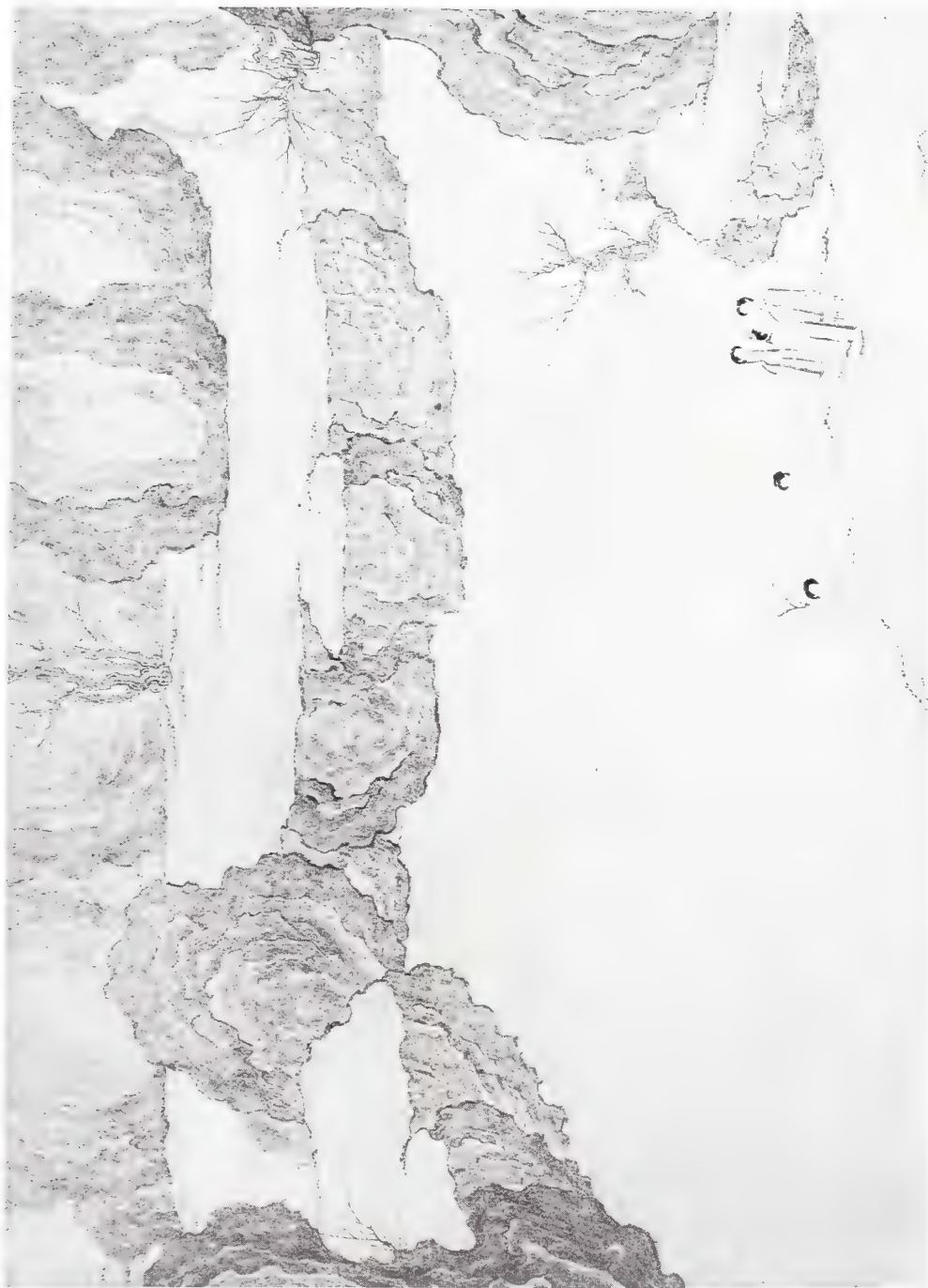
Standing out in direct contrast are the colossal groups done for the church and cemetery. One Crucifixion Group placed in the Mother of God Cemetery, Covington, is conceded to be one of the largest and most important pieces of its kind in this country.

It might be well to mention the Burkhardt Memorial and the Wetterer Memorial, for as most cemeteries, perhaps all cemeteries, are only means of agony to the sculptor, these figures stand out as typical of what might be done instead of the rows on rows of inanities that have accumulated in places that should remain holy.

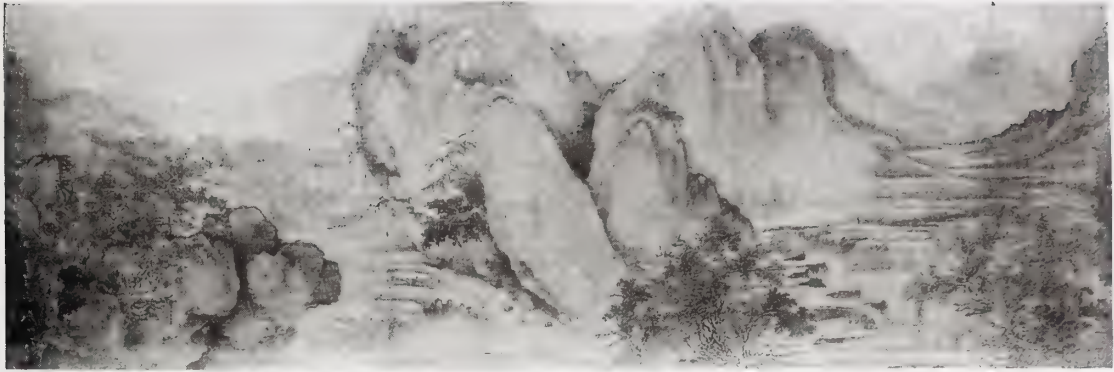
The marked craftsmanship of the man's work is not surprising in view of the fact that for twelve years before he went abroad he carved wood with Henry Fry, the old English wood carver, while studying modeling at night. At the end of four years in Paris he received an honorable mention in the Salon, for his Magdalen. He has been represented and honored at every important exhibition in this country. In bronze, terracotta, stone, wood and marble, Clement J. Barnhorn has expressed himself, and if one traces influences it is most certainly the spirit of the Italian Renaissance that finds re-birth in his work.

Cincinnati Art Museum

EDITOR'S NOTE: Mr. Ernest Bruce Haswell, to whom we are indebted for this comprehensive article, is a well known sculptor of Cincinnati, and lecturer and writer on art subjects, and has long been identified with the Cincinnati Museum. He has studied in Brussels with Rousseau and Dubois and is well represented in private collections. Of course, so large a field could not be covered in one paper and we have for future numbers other interesting sketches of Cincinnati art from Mr. Haswell's pen.



Portion of a scroll painting attributed to Li Lung—mien Sung dynasty



Portion of a Scroll painting attributed to Kuo Hsia—Sung Dynasty

RECENT ADDITIONS TO THE FREER COLLECTION

KATHARINE N. RHOADES

IT IS of public interest to record the fact that during the last three years Mr. Charles L. Freer has obtained many additional art objects, which he has now incorporated with the collections presented by him, some years ago, to the Smithsonian Institution.

The majority of the specimens in this recent group are Chinese, but there are also objects from other Far and Near Eastern countries, and further examples of the work of several leading American painters. In adding these objects to his earlier gifts, Mr. Freer has strengthened and broadened the collection.

The department of Chinese paintings has been increased numerically by at least 150 specimens, and among those recently acquired there are several attributed to the T'ang Dynasty, which native experts declare to be original examples—and which are certainly closely allied in conception and in execution with what is believed to characterize the work of such men as Lu Tan-wei, Wu Tao-tzu, Yen Li-pen, and others.

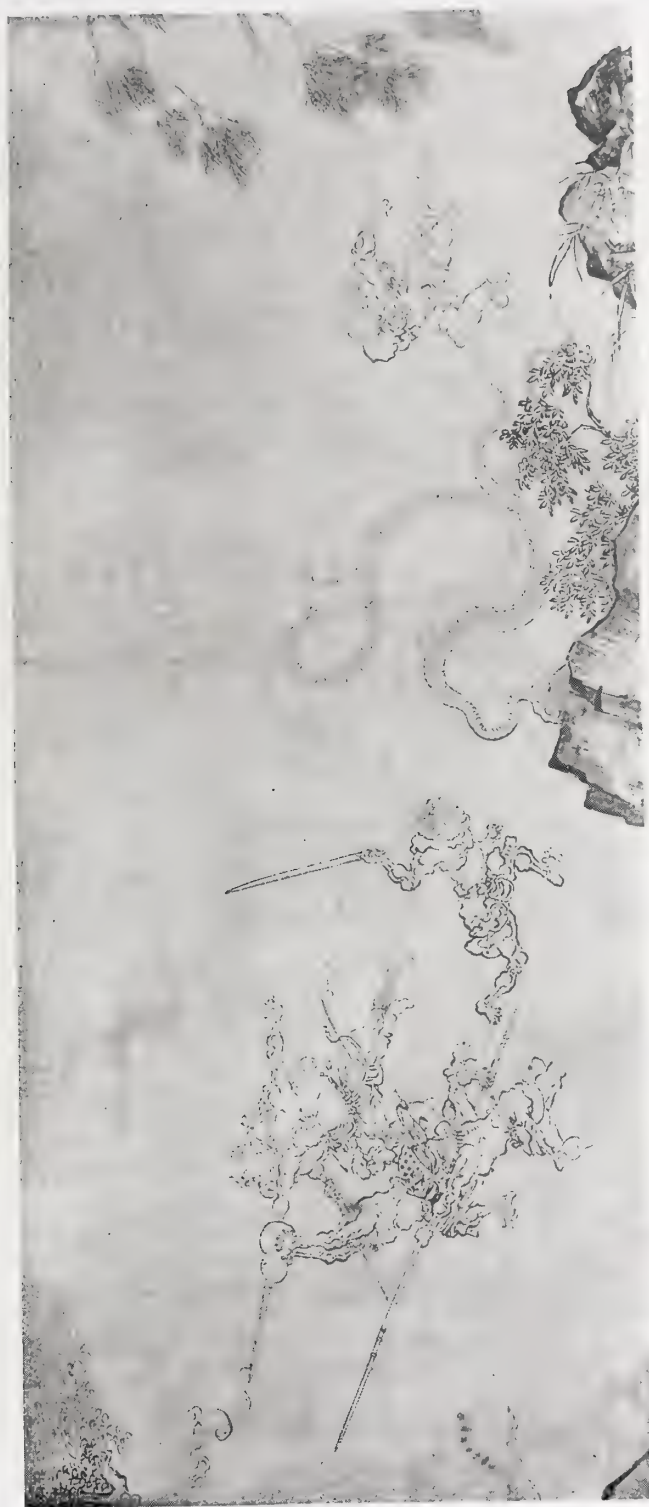
One singularly interesting painting attributed to Yen Li-pen, is of a superb Kuan-yin seated upon a lotus throne. In type like the stone figures of the Six Dynasties, this figure is painted with the bigness and power of sculptured form, and it expresses an early and noble type of that gracious divinity. The ages have destroyed the silk on what was probably the unpainted portions of the picture, but the area upon which the Kuan-yin appears, is still in a fair state of preservation, owing to the use of fortunately chosen pigment for her delineation.

Two other splendid Buddhistic subjects—on paper—are attributed to the great Wu Tao-tzu, but whether he actually painted them or not, remains one of the interesting problems for discussion and possible determination by future scholars.

There are other T'ang examples of exceeding interest, and also some paintings belonging in design to that period but executed later—probably during the Sung Dynasty. Li Lung-mien is believed to have copied a famous T'ang



Portrait of Liu Hai-chan attributed to Li Lung-mien—Sung dynasty.



Section of a scroll painting, attributed to Li Sung—Sung Dynasty.



Flower painting of the Sung Dynasty, attributed to Chou Yuh-Chin.

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composition in scroll form over 30 feet in length, in which, while following T'ang traditions, he boldly introduced, as was his practice, his own beautiful line and amazing technique. The portrait of Liu Hai-chan, reproduced herein, is also attributed to Li Lung-mien—and who else could have achieved such wizardry of brushwork and such spiritual delight?

In contrast to the delicacy of the above-mentioned scroll painting attributed to Li Lung-mien, but yet in complete harmony with it, is an important scroll attributed to Li Sung, (also of the Sung Dynasty,)—depicting a fierce battle raging between demon-like creatures, wild beasts, and serpents. These two paintings are assets of unquestioned value to the collection—as aside from their aesthetic qualities they furnish students unusual opportunity for inquiry into the technical differences employed by great painters of the T'ang and Sung Dynasties.

There are also many beautiful landscapes to which the names of Ma Yuan, Li Ch'eng, Fan Kuan, Ching Hao, etc., are attached—prominent among them is an ideal garden attributed to Li Ssu-hsun of T'ang, with which it is inter-

esting to compare an authentic landscape scroll by Chiu Ying, (Ming), noticing the influence of Li Ssu-hsun upon Chiu Ying and how the later man expressed that influence.

In Chinese bronze the collection has been enriched by both large and small specimens; especially by small animalistic forms, ornaments and objects of utility, of the Han, Six Dynasties, and T'ang periods; principally recovered from excavations of ancient graves made by recent railway builders.

Several important stone sculptures have also been included; one, a large Six Dynasties stele, (dated) of blackish stone, showing areas of the original paint, and a landscape design incised upon the reverse.

This design will help students to establish the period of the origin of a certain type of landscape treatment occasionally copied by later artists in several mediums, but especially in painting.

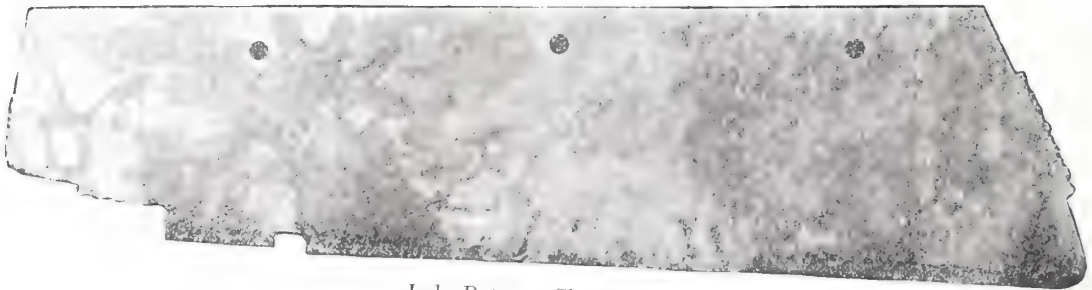
In addition to this stele, two most unusual Kuan-yins have also been acquired. One of these is a superb life-size standing figure of the Six Dynasties, sculptured in the round. It is powerful in conception, gracious in form and design, and rich in spiritual emana-



Five-colored pottery jar—T'ang dynasty



Gilded bronze jar with cover—Six Dynasties.



Jade Baton. Chou Dynasty.

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tion. This important specimen is a gift to the collection from Mr. and Mrs. Eugene Meyer, Jr.

The second Kuan-yin recently acquired is somewhat smaller and may be either a Six Dynasties or early T'ang production. It retains interesting traces of early decoration in color and gilt—the surface in its present condition resembling ancient pottery of deep cream color, crackled and iridescent. This specimen came from a temple near Lu-An-Fun in the province of Shansi.

Mr. Freer has also acquired about 200 specimens of jade, practically all of which antedate or belong to Han, and many of which are of pre-historic origin—before San Tai. From the renowned collection of His Excellency Tuan Fang, two large jade swords have recently come; one known as the Red Sword, "Chih Tao", and the other called the great Serrate Baton of the Chou Dynasty. The latter specimen, shown here, measures 28 inches in length.

From Tuan Fang's collection two scroll paintings have also come into the possession of Mr. Freer—the well-known Szechuan River scroll by Li Lung-mien, and a fragmentary scroll said to be by Kuo Hsi. Readers who have access to back numbers of *Kokka*, will find an illustrated article pertaining to this painting in No. 250, March 1911. They can also find in *Kokka* No. 253, May 1911, a reproduction of the painting attributed to Ku Kai-chih which Mr. Freer secured some years ago from His Excellency Tuan Fang.

In the recently obtained pottery there is much of intense interest dating from Han to Ming. Some fine T'ang vases, boxes, animals and jars—one five-color decorated jar from the province of Szechuan, surely a forerunner of the Sung, Tzu Chou ware made in



Stone Kuan-yin
Six Dynasties or T'ang.



Kuan-yin—Attributed to Yen Li-pen—T'ang Dynasty.

Chi-li. Among the Sung specimens is the finest and largest Chun Yao bowl yet acquired by Mr. Freer, and several important white bowls and a low fruit dish considered by Chinese experts to

be authentic Ting Yao, though that term is so frequently misused that one hesitates ever to employ it.

Some rare Korean pottery has also been added, together with an interesting group of Korean objects, (principally small,) in metal, stone, etc., found during the recent excavations made by the Japanese in the Keisho Hokudo and Kaido Kyodido provinces. An important number of these objects were presented to the collection by Mr. S. Yamanaka, of Japan.

Among the later acquisitions are also a Horo-Kaku Mandala, dated Tempei Hoji, 7th year, (A.D. 763.) secured from a small temple in the province of Yamato:—a lacquer Bodhisattva formerly thought to be Japanese but now believed to be of Chinese origin:—and some interesting Chinese glass of the 8th and 9th centuries.

Several additional works by James McNeill Whistler have also been acquired, all of them gifts from friends of the collection. Col. Frank J. Hecker has presented the beautiful canvas entitled "The Music Room," and an anonymous friend has given five important pastels by the same artist.

We may safely state that 800 objects have been added to the collections, about 20 of them being American paintings, and the remaining, Near and Far Eastern specimens of a character qualified to aid materially in further identification and research work during the future study of the Eastern civilizations.

Detroit, Michigan.



"The Triumph of Death," probably by Orcagna or Lorenzetti.
Mural Fresco in the Campo Santo, Pisa.

"TRIUMPH OF DEATH" AND "LAST JUDGMENT"

BY MRS. M. B. BRIDGMAN-SMITH

DEATH...! Last judgment....! Throughout the Middle Ages the Christian world ached with the fear of their existence. These twin ideas were the strongest pillars of the Papal throne, the scepter and sword of the secular power of the mitre. The prosperous cities stopped in their merry laugh with sudden pang at the grip of death-fear, and the sinister melancholia of the age still speaks in the *terzinas* of Dante, throbs in the marble of Buonarroti. In the first unsteady steps of the Renaissance into the realm of art, and its later sure-footed flight to Olympian heights there always appears its ghastly face, a grinning, triumphant mask. It is in this spirit that must be understood two of the most gripping mural paintings of the Italian Renaissance.

When I was in Pisa the voluble guide proudly told me that the 'Trionfo della Morte,' the famous fresco on the south wall of the Campo Santo, furnished Michelangelo with the inspiration of his "Last Judgment," the cele-

brated colossal mural painting of the Sistine Chapel in the Vatican. Inspiration! Well, we know that everything he saw, or read, or knew, were they the pathetic tales of the Bible or the myths of ancient Greece, was to this titanic spirit but the raw material with which he reflected the microcosmos that raged with consuming fury within his breast. However, the affinity between these two frescoes is startling. The Pisa picture, crude, naive, yet touching, impresses one as truly michelangelesque by its gloomy world-philosophy and even reminds one, by its lurid *penseroso*, of Dante's vivid imagery. The Pisans may justly be proud of it and its artistic setting, their cypress-shaded cemetery with the soft green lawn-cover, which spreads over the soil that was shipped in some fifty galley vessels from the Holy Land during the times of the Crusades.

Of the six mural frescoes of the Pisan Campo Santo, the "Triumph of Death" is the most impressive. It belongs to an early age, the fourteenth century,



"Christ as Judge of the World" from The Last Judgment of Michelangelo.
Sistine Chapel, Rome.

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painted probably by the hand of Orcagna, according to Vasari, or perhaps by Lorenzetti—the point is much contested. The “Last Judgment” by Michelangelo, is a much later work, having been completed only in 1541. The frescoes of the entire Sistine Chapel were executed by the hand of Michelangelo under various popes, but of all his paintings this fresco, which covers the the entire altar wall, is his crowning achievement.

In conception as well as in manner of composition these two gigantic paintings show great resemblance. Both were born of the spirit of medieval Christendom; to be more specific, each shows strong influences of the theology of the Dominicans. Perhaps more than any other work of Buonarroti, this picture is a frank confession of how strong was the grip that Savonarola had held over him. The hysteria of religious ecstasy, which quivered through medieval centuries, has stamped its mark upon these pictures; and it is not the triumph of hoping faith, either, but the dull melancholia of suffering mortals, death-fearing, burdened with the consciousness of their sins.

The idea of both these frescoes is worked out in a similar way. A central figure carries the dominating idea; around it are scattered groups of figures, with seeming incoherence, related to the main subject only by the inner homogeneity of thought.

As the title implies, in the Pisan fresco the center figure is Death, “la Morte,” a furious, ravenous Megaera, with bat-wings and loose hair, a scythe in her hands, a vampire such as Petrarch depicted her in his poems. She sweeps from above vulture-like, with irresistible, victorious speed to fulfill her terrible calling. Demons of hell are

in her suite, gargoyles of greed, weird creatures of fantastic form. It is Death, the irretrievable, the sudden, the great enigma, which has startled the artist and which he has rendered in his awkward yet gripping manner.

Michelangelo in the “Last Judgment” has chosen Christ as the center figure of his picture; not the mild, thorn-crowned martyr, however, but the prophet in his second coming, the judge of mankind, his hands raised to slay the guilty, from whom even the kneeling Madonna shrinks with awe. Angels with trumpets sound the day of doom. They are heroically conceived—heralds who give the sign of battle. Below, mankind groans with pain and anguish. Miserable, sad creatures they are, their bodies twisted with the convulsions of horror, dreading eternal condemnation. Is this picture, perhaps, a confession of the painters’ own creed, of his pessimism, laying bare his gloom-stricken, self-torturing soul? Could he not see the faintest ray of hope?

In the Pisan picture there is a reconciling element. An escape from death’s horrors is seen in the kingdom of heaven on earth, in the quiescence of the peaceful heart. *La vita contemplative* as Thomas d’Aquinas expresses it—which is really the fundamental idea of medieval monastic life—is here illustrated by the pious hermits, who peacefully enjoy their ascetic life. There, too, is the garden of the eternally blessed. They play upon the lyre, which in medieval symbolism stands for the *mortificatio carnis*, the victory over the flesh. They sit under pomegranate trees—according to Hettner—the symbol of purity, and not orange trees, as described by Vasari. Truly this picture is quite free from any of the pagan influences that crept into the brush of later masters.

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Of course in Buonarroti there is that strange blend of Christian mysticism and pagan force of intellect, a common psychological trait in many artists of the Italian Renaissance. When, after many years of secret labor, Michelangelo released his picture for public inspection, a general outcry of indignation arose on account of the nudity of the figures. The dignity and morals of the Church were considered to be impaired by such a "sacrilege." Gregory VIII seriously contemplated having the painting destroyed, but the appreciative artist-contemporaries of Buonarroti intervened. It was decided as a compromise to have draperies painted over the nude figures, a work begun by Daniele da Volterra, disciple and friend of the great artist, who carried out the work in the manner of his master; but not until the 18th century was the work of "moralization" completed. Consequently the painting as we know it today is vastly different from the original "Last Judgment."

To appreciate fully the paintings of Buonarroti one must think of him as the sculptor. He thought in marble even when he expressed himself in paint. The human body was his medium, scenic effects are almost entirely lacking in his pictures. Even his groups seem to be only a multitude of single bodies—they show a lack of color-values and the feeling for perspective construction. From his palette he invariably chose a cool range of tones; blues, greys and greenish tints. His flesh tints alone glow with life—but they possess the warmth of aged, mellowed marble. There is in all his pictures that plastic roundness, that clear-

ness of line, that form-perfection, which is the ear-mark of the sculptor.

But what caused the condemnation of the great painting is precisely its virtue. The mastery of the human body had been lost with Praxiteles and the Ancients. Michelangelo found its beauties anew and gave it back to the world. Donatello already had made an amazing step forward in the attempt to unravel the secrets of the play of muscles, the flexibility of the limbs, and to represent the body as a working organism. But Michelangelo alone, the culminating genius of the Renaissance, is worthy to be placed by the side of the immortal Greek sculptors. To him the human body is a vessel filled to the brim with emotions, desires, impulses, and as such it is represented, not in restful repose, but poised in some forceful tension, twisted in motion, full of action—in a word, living.

Notice at the other hand the naive rendering of emotion in the "Triumph of Death." The pious hermit milking a goat strikes one as comical, yet this very occupation is intended to illustrate the *mortificatio carnis*. The inability of the masters of the early Renaissance to depict emotion by mere facial expression or bodily poise led to the vast field of medieval symbolism, of which this fresco abounds. Thus, a stiff, awkward figure carried a certain idea in connection with a symbol, be this a falcon perched on the hand or an orange-tree in the background.

Their original and forceful ideas as well as the personality of the artists have stamped the two frescoes in question as remarkable products of the Italian Renaissance.

Cresco, Pennsylvania.

WHAT ROOSEVELT DID FOR ART IN AMERICA

By EDWIN CARTHY RANCK

IN all of the multitudinous writings about Theodore Roosevelt, so much emphasis is placed upon the "strenuous" side of his career and those incidents of his life that are essentially colourful and picturesque, that the average reader is apt to think of the word "Roosevelt" as a synonym for "action," not realizing that the twenty-sixth President of the United States was more genuinely interested in all branches of art than any other man who ever occupied the White House, not even excepting James Madison.

It was Theodore Roosevelt who selected Augustus Saint-Gaudens to make the designs and execute the models for the new issue of gold coinage—the most artistic coins ever turned out of the United States Mint. And he did this on his own initiative, having the power to act without going through the almost hopeless routine of trying to convince a matter-of-fact Congress that Saint Gaudens was the best qualified sculptor to execute this commission.

It was Theodore Roosevelt who consulted Frank Millet, painter, decorator and war correspondent, and took his advice in regard to decorations and painting. Millet also suggested the sculptors who were best qualified to make certain medals that Roosevelt insisted should be dignified and artistic.

It was Theodore Roosevelt who made the restoration of the White House a thing of beauty and not an architectural blunder, by enlisting the services of that great architect, Charles F. McKim. The result was one of the most perfect instances of sympathetic art creation that this country has ever known. Mr. McKim, working in perfect harmony

with a President whose sense of beauty was equal to his common sense, achieved an architectural poem that will be an enduring monument to his greatness.

It was Theodore Roosevelt who publicly called attention to the greatness of a then little known American poet—Edwin Arlington Robinson; likewise, he proclaimed the charm and beauty of the late Madison Cawein's nature poems.

It was Theodore Roosevelt who saw to it that the Grant Memorial was placed in a suitable location; also the Agricultural building. His artistic soul also rebelled against making the Lincoln Memorial little more than an adjunct to the railway station at Washington. He appointed a Fine Arts Council that was the forerunner of the Commission of Fine Arts, and he it was who started the nucleus of a National Gallery of Art by the acceptance of the Harriet Jane Johnston and Freer Collections, something that would never have happened had the White House been occupied by a person uninterested in the artistic development of our country.

Yet, in writing about some of these achievements in the cause of art, Roosevelt is remarkably reticent and modest. Here is all he has to say about it in his autobiography:

"In addition, certain things were done of which the economic bearing was more remote, but which bore directly upon our welfare, because they add to the beauty of living and therefore to the joy of life. Securing a great artist, Saint Gaudens, to give us the most beautiful coinage since the decay of Hellenistic Greece was one such act. In this case I had power myself to direct the

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Mint to employ Saint Gaudens. The first, and most beautiful, of his coins were issued in thousands before Congress assembled or could intervene; and a great and permanent improvement was made in the beauty of the coinage.

"In the same way, on the advice and suggestion of Frank Millet, we got some really capital medals by sculptors of the first rank. Similarly, the new buildings in Washington were erected and placed in proper relation to one another, on plans provided by the best architects and landscape architects.

"I also appointed a Fine Arts Council, an unpaid body of the best architects, painters, and sculptors in the country, to advise the Government as to the erection and decoration of all new buildings. The 'pork-barrel' Senators and Congressmen felt for this body an instinctive, and perhaps from their standpoint, a natural hostility; and my successor a couple of months after taking office revoked the appointment and disbanded the Council."

Roosevelt was always taking up the cudgels in defense of the artist or writer. One finds such incidents scattered through his busy and intense life. When he heard criticisms of the cowboys as drawn and painted by Frederick Remington and as described by Owen Wister, he flew to the rescue in this characteristic fashion:

"Half of the men I worked with or played with and half of the men who soldiered with me afterwards in my regiment might have walked out of Wister's stories or Remington's pictures."

No one more sincerely admired a genuine and worth-while piece of art than Theodore Roosevelt—no matter whether it was a painting, a bit of statuary, a poem, a great book or a nobly

conceived architect's creation. Roosevelt rightly measured the worth of a man's work by actual achievement, and if a man or a woman achieved what he or she had started out to do, whether in the still arts or the arts of living nobly and usefully, he always doffed a metaphorical hat. "Work performed." That was almost a fetich with this man. But it was not the quantity of the work that appealed to him, but quality—and he was ever quick and responsive to the magic touch of genius.

In his home at Sagamore Hill, Colonel Roosevelt had a room of noble lines and proportions that was appropriately called "The Trophy Room." Here he had many art objects that he treasured with an affectionate regard that crept out in his voice when he was showing them to friends.

"Here is something of Saint Gaudens," he would say, and then he would show you the sculptor's "Puritan," a bronze that was given to the Colonel when he was Governor of New York by his staff officers at Albany. Another greatly treasured bronze was Proctor's cougar, a virile piece of work; likewise a horseman by Frederic MacMonnies, and a big bronze vase by Kemys.

Another highly prized treasure was a head of Abraham Lincoln, presented to him by the French authorities after his Sorbonne speech. He also owned a bronze portrait plaque of Joel Chandler Harris, creator of "Uncle Remus," whose animal stories he admired tremendously. In this same room was a spirited painting of a bull moose by Carl Rungius. Roosevelt himself in his autobiography thus describes the north room at Sagamore Hill:

"In the north room, with its tables and mantlepiece and desks and chests made of woods sent from the Philippines

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by army friends, or by other friends for other reasons; with its bison and wapiti heads; there are three paintings by Marcus Symonds—'Where Light and Shadow Meet,' 'The Porcelain Towers' and 'The Seats of the Mighty'; he is dead now, and he had scant recognition while he lived, yet surely he was a great imaginative artist, a wonderful colorist, and a man with a vision more wonderful still. There is one of Lungren's pictures of the Western plains; and a picture of the Grand Canyon; and one by a Scandinavian artist who could see the fierce picturesqueness of work-a-day

Pittsburgh; and sketches of the White House by Sargent and by Hopkinson Smith."

There was always this quick and sensitive response to beauty in the soul of Theodore Roosevelt. He was as much a lover of art for art's sake as he was of work for work's sake, but he did not believe in what Edgar Allan Poe called "the mad pride of intellectuality." He ever encouraged and stimulated a sane and healthy love for art as an ennobling and uplifting influence in the molding of national character.

New York City.

THE NATIONAL PEACE CARILLON

Advocated by the Arts Club of Washington

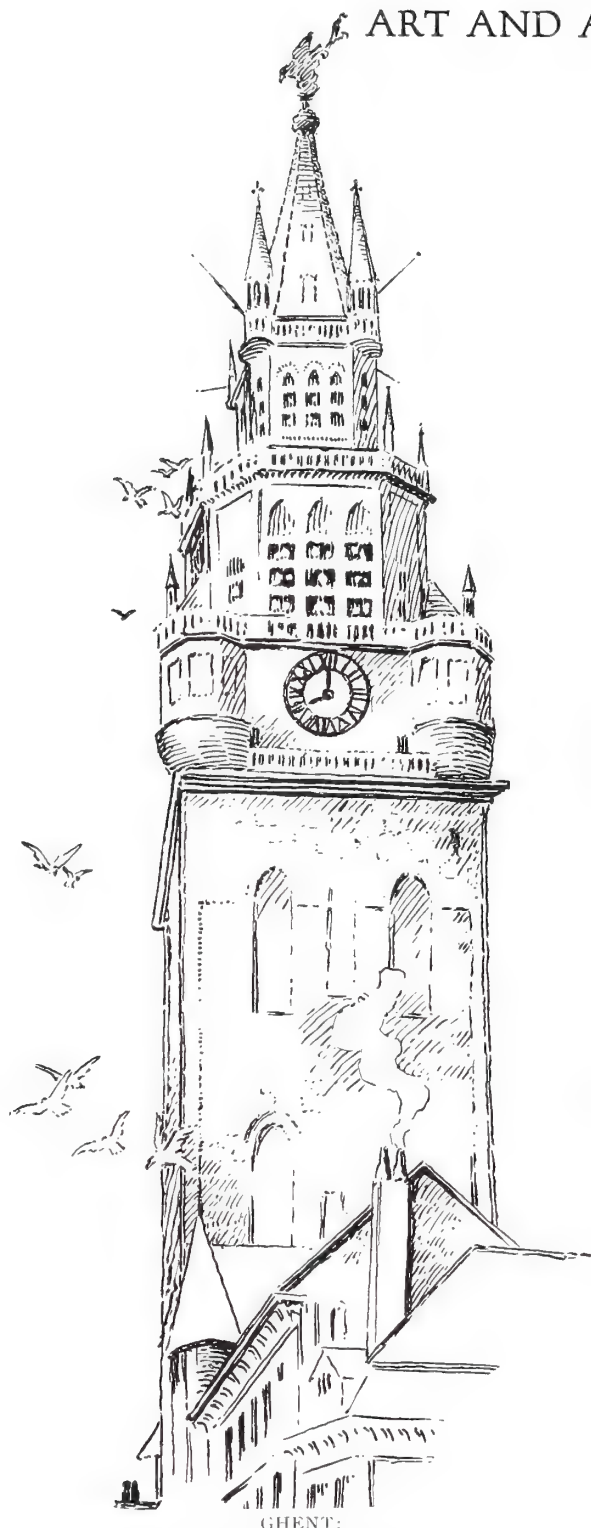
FROM time immemorial in all lands men have built towers for worship, honor or defense, and miles away these massive structures have stood out against the sky-line as symbols of the genius and glory of the human race, while from their summits tidings of joy and of sorrow have been shouted to assembled multitudes. In Moslem lands the muezzin's call announces to this day the hour of prayer

"From the minaret slim and tall,"

but very early in Christian lands the sonorous and far-reaching tones of bells replaced the human voice. Everywhere bells in church towers have called people to worship for a thousand years. In addition, in many countries nearly every city has had its own municipal bell-tower. In most cases these towers, whether ecclesiastical or civic, have been provided only with single bells, or at most with *chimes* of a few bells, which often have been jangling or in-

harmonious, but here and there, in all lands, fine musical effects have been produced, leading one to wish that bell-music might become universal.

In the Low Countries, bordering on the North Sea, especially in Belgium and Holland, tower-music has reached its highest development. Here the *Carillon*, composed of 30, 40 or more bells, has taken the place of chimes with a marvelous improvement in the quality of the music. Chimes are composed of a few bells, are rung by swinging and, being diatonic, have a narrow musical range, so that not many tunes can be played upon them. The bells of a Carillon are fixed and immovable, are rung by hammers, and are played automatically or by hand on a keyboard, like an organ or piano. The bells of a carillon are chromatic, are tuned to harmonize, have a range of four octaves or more, and, consequently, have almost as many tones and half tones as a piano. Carillon playing in the Low Countries is an honored profession, having its Bauers and



Where a fine Carillon of 52 bells has given joy to many thousands. This Carillon rang out that Christmas Eve in 1814 when the Treaty of Peace between Great Britain and the United States was signed.

Paderewskis, master bell-players known everywhere and able to sway a multitude with concord of sweet sounds. Those who have heard the music of the bells of Antwerp or Bruges, of Ghent or Termonde or Louvain, filling the air with its sweet tremor, drifting over a whole city and far into the quiet countryside, do not need to be told how wonderful it is, when a master-player is at the keyboard. For centuries the bell-towers of Belgium and Holland have stood for communal life and service, civil and religious liberty, individual and national freedom. In the old days they rang out the Duke of Alva and his minions, in Napoleonic days they were rallying points of civic liberty, and in every great national festivity or crisis, they have cheered and heartened thousands.

As a result of the Great War many of the Belgian bell-towers are now sorrowful ruins, but they called a brave people to the defence of their land, and some of the master bellmen played sweet, defiant music until the Germans were at the very gates. The stolen bells will be returned and the towers rebuilt, let us hope, but meanwhile there is a silence in the land. In our own country we have never had anything corresponding to the Belgian and Dutch Carillons. At their best our towers have had only fine chimes composed of a few bells.

As a tribute to the heroic resistance of Belgium, in recollection of our dead and those of our allies, and in enduring commemoration of the great victory we have won over imperialism, the Arts Club of Washington has undertaken to enlist the co-operation of all lovers of freedom by furthering the plan to erect a National Peace Tower and Carillon, and has appointed the undersigned a committee to carry its wishes into effect.

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We would erect in this country at the National Capital, by a great national subscription the equivalent of a Belgian bell-tower with the largest and finest Carillon that the most expert bell-founders of the world can provide. We believe that this idea of a musical peace-tower will appeal to a multitude of Americans and we call upon everybody who is interested to lend a helping hand, men, women and children. The bells must not only be the best that can be had but the tower that carries them aloft must be a work of art and a joy forever, so that whoever sees it, and everyone who comes to Washington *must see it*, because it will tower above all common buildings, shall rejoice in it even before he hears its wonderful music, and when he goes away will carry with him memory of a multitude of sweet strains. All subscriptions will be applied directly to the purchase of the bells and the erection of the tower, and the needs of the committee will be financed in other ways. Money enough must also be raised to provide funds for the upkeep of the tower and for the employment of a master bell-player.

The Carillon will be located in Washington but will be national in character, and also international in that it will commemorate all the dead who fought side by side for the rights of the common man and the larger freedom of the years to come. Our thought is that each State shall be asked to contribute money enough to pay for one bell and its just proportion of the cost of the tower and its upkeep. There shall be not only a bell for every State, but also one for the Philippines, Hawaii, Alaska, Cuba,

Porto Rico and the District of Columbia, those outlying dependencies of the Nation which are still held in tutelage. This makes 54 bells. These will require a large and strong tower-chamber, and the height of this tower should be not less than 300 feet. Into its walls, through gifts from England, Belgium, France, Italy and the newborn Poland we hope that we may be able to incorporate various war mementoes—stones from the ruined churches and towers of France, Italy and Belgium, mementoes from the Marne, from Liège, Louvain and Mons, Ypres and Verdun, and from the places where so many of our own brave lads poured out their blood to become immortal. Eventually, it is believed that each of the Allies will wish also to give to the tower beautiful artworks commemorating the deeper fraternity of the allied peoples.

The American Institute of Architects has been asked to appoint a committee to co-operate with this committee in selecting a design for the tower so that the very best may be obtained. The location of the tower and the final design will be determined by the National Commission of Fine Arts.

The national organization is now being completed, and special information may be obtained by writing to the Secretary or to any member of the committee.

W. B. WESTLAKE, *Chairman*.
DR. ERWIN F. SMITH,
CAPT. W. I. CHAMBERS, U.S.N.
J. MARION SHULL, *Secretary*.

National Peace Carillon
Executive Committee.



The Old Martin Baum House, Cincinnati. The residence of Charles P. Taft, Esquire.

MASTERPIECES OF EARLY AMERICAN ART

I. A NOTABLE OLD HOUSE IN CINCINNATI

BY FISKE KIMBALL

A YEAR ago it was proposed to abandon a certain artistic competition involving the submission of drawings of old buildings in different localities, for fear that it would involve "some horrible example from the depths of the Middle West." It does not demand a belief in "Eastern provincialism" to point out the very general ignorance that there are in Ohio, in Michigan, and elsewhere beyond the Alleghanies, many most interesting houses in which the traditions of the Colonial style and of the classic revival were continued down to the Civil War. Notable among these in many ways is the old Martin Baum house in Cincinnati, now lovingly preserved, in spite of the encroachments of industry, as the residence of Mr. Charles P. Taft.

Martin Baum, the first owner and builder of the house, was the wealthiest and most influential citizen of Cincinnati during the first generation of the nineteenth century. Born in Hagerstown, Maryland, in 1765, he came to Cincinnati at the age of thirty and soon took the lead in business and in public movements, establishing in 1803 the first bank in the West, and being one of the founders of the first public library, of the first agricultural society, of the literary society, and of the Western Museum (1817). His house was naturally the place of entertainment of many visiting celebrities and men of letters, continuing so after his death, which occurred in 1831.

The distinguished traditions of the house were maintained successively by Nicholas Longworth, founder of the line of his name, who died in 1863, and by David Sinton, whose daughter be-

came the wife of Mr. Charles P. Taft.

The house itself with its smooth wall surfaces, its slender, dignified columns, its delicate cornices and window-caps, has suffered but little in its century of existence. The original doorway, to be sure, was replaced by one of Victorian pattern, and the lamps with their heavy pedestals are additions of the same period, but in general the building preserves a harmony, beauty, and hospitably domestic quality which we are wont to associate with the old South rather than with the pioneer settlements of the Northwest Territory.

Always admired, the house attracted the attention of the late Montgomery Schuyler, a leader in the study of American architecture, who ascribed the authorship of its design to Benjamin Henry Latrobe, Surveyor of Public Buildings under Jefferson and Madison, the most highly trained and gifted architect of his day in America. The attribution is indeed a tempting one, especially as Latrobe was in Pittsburgh from 1811 to 1814, and is reported by his son to have furnished designs for several houses along the Ohio. Although no other preserved examples of domestic buildings surely designed by him, which might serve as reliable terms of comparison, have been identified, there is a certain affinity in the window treatment and other features of the Cincinnati house with details in some of Latrobe's public buildings.

Whoever its author, the house stands as an effective reminder that our heritage of works of art from the early days of the republic is not confined to any single section.

University of Virginia.



Detail of "The Aviator," by Gutzon Borglum, University of Virginia.

CURRENT NOTES AND COMMENTS

The Aviator In Sculpture

WE present as our cover picture and on p. 288 reproductions of the first sculpture memorial aviation has brought forth in this country, if not in the world—Gutzon Borglum's Aviator on the Campus of the University of Virginia, a memorial to James McConnell.

James McConnell was among the first, if not the first of the students of the University of Virginia to tender his services to the allied cause in the autumn of 1914. He was the first of the sons of the University to die in battle. There was a singular quality of heroism in the circumstances of his devotion and death as one of the Lafayette Escadrille fighting in the air. A certain sum of money came in, generally unsolicited, to the Alumni Secretary toward the erection of a simple memorial to his fame, and Mr. W. W. Fuller and Mr. John B. Cobb authorized Mr. Gutzon Borglum, the sculptor, to undertake a larger memorial that would be alike a monument to McConnell, a memorial to heroic conduct, and a work of art, embodying the new form of valor inherent in the work of the aviator. The completion and setting up of the statue on the grounds of the University was consummated with great distinction in the finals of 1919. The memorial itself nobly fulfills the idea of the donors—"to recall to future generations the beauty of heroic death, the virtues of duty, valor and self-sacrifice, and to keep green the memory, of one who counted it a gladness to give his life for a lofty end."

The University of Michigan Expedition For Humanistic Research

THE University of Michigan has received gifts amounting to \$25,000 to defray the costs of an Expedition in the interest of humanistic research. The Expedition will be under the direction of Professor Francis W. Kelsey, and Mr. George R. Swain will accompany it as photographer.

One object of the Expedition will be, to make a re-study of the campaigns of Julius Caesar in the light of the military movements of the great war. The battlefields of Caesar have long been the subject of intensive study, particularly since the time of Napoleon III, but there are yet many unsolved problems. The Expedition will have the services of a military expert, and of other experts as the need may arise.

Professor Kelsey and his associates sailed for Europe early in September, and will spend at least a year in Europe and Asia.

The Mallery Archaeological Expedition In New Mexico

THE Washington Society of the Archaeological Institute of America had under its auspices this summer the Mallery Expedition for the excavation of some important pueblo site in New Mexico. The expedition was entrusted to a Commission consisting of W. H. Holmes, Otto T. Mallery and Mitchell Carroll, with the cooperation of J. Walter Fewkes of the Bureau of American Ethnology, and E. L. Hewett, Director of the School of American Research.

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The work was placed in charge of Mr. J. A. Jeançon, of Colorado Springs, who was assisted for a short time by Mr. J. Wesley Bradfield, of the Santa Fe School. The site selected for excavation was Po-shu-oniuge, popularly known as the Turquoise Village, in central New Mexico, a pueblo ruin that gave promise of interesting discoveries. A considerable number of rooms of the ancient pueblo and a part of the great communal Kiva, were uncovered. The excavations yielded an unusually fine collection of pottery, varying from the old "black and white" to the biscuit and red with glazed pattern wares. The finds have been removed to the School in Santa Fe, where Mr. Jeançon will devote some time to the reconstruction of the broken pottery, and the preparation of his report.

Summer Course Among the Cliff Dwellers

PROFESSOR Byron Cummings, Dean of the College of Letters, Arts and Sciences and Director of the State Museum, University of Arizona (Tucson), left Flagstaff July 1st with a large party of students on what is believed to be the first field course in American archaeology ever undertaken by a western university. The class visited the prehistoric cliff ruins of Sagie and Nitsie canyons in northern Arizona, studied old pueblo groups on the mesas and in the numerous canyons of the region, and excavated an ancient pueblo known as the "Red House," near Navaho Mountain. The academic work consisted of mapping sections of the country, drawing plans of pueblos, studying excavations and identifying and classifying the materials uncovered. Each student will submit a report of some particular phase of the summer's work; collegiate credit for the course will vary from two to six university units, in proportion to the amount of work completed by each individual.

The summer course continued six weeks and upon its conclusion the party made side trips from the main camp to the top of Navaho Mountain, to the famous Rainbow Natural Bridge, to Sagie canyon, Kayenta and Monument Valley. Many of the students also visited Oraibi and other Hopi villages to see the Snake Dance and the corn festivals.

In view of the increased interest in archaeology among students of the university and even citizens from distant parts of the state, Professor Cummings expects to repeat this summer's course next year. At that time an effort will be made to accommodate a limited number of non-resident students interested in Southwestern archaeology. During the past two years Dean Cummings' classes in anthropology have taxed the capacity of the museum lecture halls, and there is already a movement on foot to build a larger museum at the state institution.

Roosevelt Memorial Association

THE Roosevelt Memorial Association has been formed to provide memorials in accordance with the plans of the National Committee, which will include the erection of a suitable and adequate monumental memorial in Washington; and acquiring, development and maintenance of a park in the town of Oyster Bay which may ultimately, perhaps, include Sagamore Hill, to be preserved like Mount Vernon and Mr. Lincoln's home at Springfield.

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In order to carry this program to success, the Association will need a minimum of \$10,000,000, and so that participation in the creation of this memorial fund may be general, it asks for subscriptions thereto from millions of individuals.

Colonel Roosevelt was one of the great Americans of his generation. He blazed the trail which this nation must travel. Unselfish and sincere in purpose, unswerving in seeking the right and following it, definite and direct in action, with his theory of personal responsibility for wrongdoing and his creed of "the square deal" for all, he gave a lifetime of devoted public service which must stand as an inspiration to the youth of this land for all time. What he did for Art in America is indicated by the paper of Edwin Carthy Ranch in this number, and how he has inspired our artists is suggested by Frank Owen Payne's articles on Roosevelt in sculpture that have appeared in the April and August numbers of ART AND ARCHAEOLOGY. A contribution to the Roosevelt Memorial will be, in the highest sense, a pledge of devotion to ideal citizenship. Checks may be sent to Albert H. Wiggin, Treasurer, Roosevelt Memorial Association, 1 Madison Avenue, New York City.

In Memoriam: Ralph A. Blakelock

THE death of the artist Ralph A. Blakelock in August in the Adirondack Camp of William M. Kingsley, near Elizabethtown, recalls the sad history of that gifted genius, whose works produced nearly twenty years ago, sold for scarcely enough to keep his family from starvation. A dealer in Third Avenue many years ago paid \$100 for thirty-three panels and pictures of his. Since then, when the beauties of the world and life have been closed to him by mental failure, brought on by anxiety and poverty, his pictures received recognition and brought thousands of dollars, too late to make atonement for the cruel neglect.

This was not unusual in the history of the old masters, but with modern critics, who consider themselves so discerning, so infallible, it is strange that this rarely gifted artist should have been ignored, misunderstood and unappreciated. Mr. Elliott Daingerfield, Blakelock's able biographer says—"There are countries which do not allow such things to be, countries that we consider far behind our own in civilization, which recognize the permanent value of Art and see to it that suffering shall not stay a gifted hand." No-one has painted moon-light as Blakelock has! They were dream nights, that seemed to reflect his sad melancholy. The picture in Senator William A. Clark's collection, is called a "perfect moonlight." It was purchased from the William T. Evans collection for \$13,000. The Toledo, Ohio, Museum paid \$20,000 at the Lambert sale in 1916 for the "Brook by Moonlight." See ART AND ARCHAEOLOGY, Vol. VII p. 149. This same canvas was sold for \$500 when the artist was obliged to part with it for the simple necessities of life.

Mr. Daingerfield says of it "The composition would give joy to a Japanese. It is definitely a design—the wonder of the work from a craftsman point of view is the placing of the moon, which is directly behind and seen through the great tree, doubtless an oak. The tree is pure lace work full of characterful draw-

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ing, and by what mystery of color he has induced the white moon to retreat into space amid all the black lace, one may not divine. It does it, however, and proceeds to fill the little valley and its broken stream with a moonlight as sofe, as elusive as music." He is a "pathetically shadowed figure in the world of Art."

H. W.

The High Cost of Pictures

THAT the high cost of living does not affect the high cost of pictures—nor their purchase—is evidenced by some of the prices recently paid in London at the big auction sales! People may object to the prices demanded for necessities, but they are apparently willing to expend fortunes for luxuries.

That "Mrs. Siddons as the Tragic Muse," by Sir Joshua Reynolds, is a luxury is unquestioned, and she brought 52,000 pounds at Christie's when she was sold in July. It is not inappropriate that Jan Steen's "Spendthrift" should have brought the remarkable price of 16,000 Guineas!

H. W.

The Harris Portraits of Members of the Peace Conference

THE Library of Congress has on exhibition a most interesting collection of portraits of all the members of the Peace Conference at Paris.

The photographs, seventy-three in number, were made by George W. Harris, of Washington, D. C., who went to Paris with the first press delegation from America and remained until he had an original negative (signed) of every delegate at the Conference.

The photographs are exceptionally fine, and as they represent leading statesmen from thirty-three nations, who will undoubtedly be prominent in world affairs for some time to come, they are of historic as well as personal interest.

H. W.

General Meeting of the Archaeological Institute

The Twenty-first General Meeting of the Archaeological Institute of America will be held at the University of Toronto, Monday, Tuesday and Wednesday, December 29-31, 1919, in conjunction with the American Philological Association. Members wishing to present papers, will kindly communicate with Professor George M. Whicher, General Secretary, Columbia University, New York, N. Y.

Demand for Back Numbers of the Art and Archaeology

Readers of ART AND ARCHAEOLOGY are showing a commendable desire to complete their sets, and the demand for back numbers has about exhausted our stock of certain issues. Have you copies which you can spare of ART AND ARCHAEOLOGY for January, 1917, April, 1917, December, 1917? We need them at once and shall be glad to pay 25 cents for each copy.

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The Octagon, Washington, D. C.

BOOK CRITIQUES

Furniture of the Olden Time. By Frances Clary Morse. New York, The Macmillan Company, 1917 Pp. 470. \$6.00.

This useful work on Colonial furniture, which first appeared in 1902 is here reprinted with additions comprising a new chapter and many new illustrations. After a brief introduction tracing the general development of style in furniture follow chapters devoted individually to chests, bedsteads, desks, chairs, tables, clocks, and other leading articles of furniture. The new chapter, devoted to doorways, mantels, and stairs, invades the field of interior decorations. Here Miss Morse is less sure of her ground, and although the photographs make a welcome addition, there are a number of errors of facts and dates. Over four hundred illustrations and an appropriate binding give the book added value and attraction.

F. K.

Colonial Virginia: Its People and Customs. By Mary Newton Stanard. Philadelphia. J. B. Lippincott Company, 1917. Pp. 376. 93 illustrations. \$6.00.

Mrs. Stanard has accomplished the rare feat of making a book at once indispensable to students and fascinating to the general reader. Based throughout on first-hand study of documents and relics, it is through its subject matter and treatment of the greatest human interest. The status of the Virginia Immigrants in the old country, the romance of their social life, courtship, and pastimes, their houses, furniture, dress, books and pictures, are treated authoritatively and entertainingly. Numerous unhackneyed illustrations make our idea of life in old Virginia more graphic than ever before.

F. K.

A History of the Rise and Progress of the Arts of Design in the United States. By William Dunlap. A New Edition, Illustrated, Edited with additions by Frank W. Bayley and Charles E. Goodspeed. Boston, C. E. Goodspeed & Co., 1918. 3 vols. \$15.00.

"The American Vasari" is what Mr. Theodore S. Woolsey called William Dunlap, in a recent article urging the need of a new illustrated and annotated edition of his rare work printed in 1834. Messrs. Bayley and Goodspeed have now provided this to heart's content, and the early history of painting in

America is thus made accessible as never before. Not only every student of American art, but every owner of family portraits will find the book of the utmost interest, and many other readers will find it enjoyable for the power of narration and fund of anecdote which justify the comparison with the great Italian biographer.

The original work, of which the author was himself a painter of wide experience, derived its importance from his personal acquaintance with a great number of brother artists, from his untiring researches, and especially from the great amount of autobiographic material which he secured from his subjects by correspondence. It has furnished the chief, in some cases the only fund of knowledge regarding a multitude of worthy artists of our formative period. Severe in its criticism of the personal foibles and pretenses of better men, it combines to a surprising degree tolerance and sound criticism of their differing methods of work. Inexact in many of its statements and dates, and lacking in illustration it was necessarily. These faults have been made good in the present edition by notes embodying the results of the fruitful researches in recent years by Mr. Charles Henry Hart and others, and by nearly two hundred reproductions of paintings, engravings, and other works, many of them hitherto unpublished. The editors have also added brief notices of several hundred artists active prior to 1835 who were not mentioned by Dunlap, a notable bibliography for the same period, and a very full index.

The wealth of artistic tradition which the work embodies is astonishing, and reveals that any supposed dearth has lain less in the subject matter than in our knowledge of it.

F. K.

Early Philadelphia: Its People and Customs. By Horace Mather Lippincott. Philadelphia, J. B. Lippincott Company, 1917. Pp. 340. 120 illustrations. \$6.00.

To the many recent books on Colonial days and art this one on early Philadelphia is a welcome addition. The material it contains is indeed not new to students, but it is nowhere brought together in such convenient and attractive form for the general reader. Besides recounting the events of settlement, and de-

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scribing the settlers and their houses and churches Mr. Lippincott takes up one by one the early institutions of the city—such as the Library Company, the American Philosophical Society, the Pennsylvania Academy of Fine Arts, the banks, the fire companies—many of which go back to the initiative of Franklin and are the pioneers of their kind in America. Social features are not forgotten, and many entertaining comments by residents and visitors are collected from old diaries, letters, and travels. Most interesting of all are the illustrations, which comprise, beside photographs of picturesque corners still remaining, reproductions of many engravings of vanished landmarks, including the entire set by William Birch.

F. K.

Japan at First Hand. Her Islands, their People, the Picturesque, the Real with latest facts and figures on their war-time trade expansion and commercial outreach, by Joseph I. C. Clarke. New York, Dodd, Mead and Company, 1918. Pp. xxvii + 482. 125 illustrations. \$2.50 net.

Japan at First Hand is an interesting and accurate account of Japan by the well-known New York journalist and playwright who went to that country of Fuji and flowers to see things for himself after having read much about it in books and articles. The twenty-one chapters, among which is one on the Fine Arts in Japan, are very readable, even witty and give many interesting details about things Japanese. They include Korea, where Mr. Clarke characterizes the Japanese rule as a "model of colonial up-lift," and also the battlefields of Manchuria and Peking. The description of the palaces and antiquities of Seoul and Peking as well as the discussion of the politics of today is excellent. The illustrations are characteristic and good.

D. M. R.

The Development of Japan. By Kenneth Scott Latourette. New York, The Macmillan Company, 1918. Pp. xi + 237. \$1.50.

Professor Latourette is more philosophical and scholarly. Though his book is not as bright or entertaining as that of Mr. Clarke, it is one of the best text-books on Japan. He studies the Japan of earlier days as well as today. He gives the history of Japan in the days before Perry and devotes several chapters to the native and foreign influences since Perry's time which have made Japan a world

power which is likely to hold her place. The book contains an able exposition of Buddhism and is a real credit to the course of Oriental affairs which has been established at Yale University and which inspired it. D. M. R.

Samurai Trails. A Chronicle of Wanderings on the Japanese High Road. By Lucian Swift Kirtland. New York, George H. Doran Company, 1918. Pp. xiii, 300. Illustrated. \$2.50.

Samurai Trails is a fully illustrated story of a walking trip of two Americans and one Japanese gentleman through the old by-ways of Japan. By following the Tokaido, the ancient highway of Japan, famous in Japanese art, they shook off the dust of cities (such as Ellen La Motte tells about in her Peking Dust, a delightful account of the back alley of western civilization, not very authoritative but giving the Japanese side of the eastern question). They went over the classic roads, over which the Daimyos journeyed to Yedo, penetrating to regions untouched previously by foreigners. The descriptions of old temples, of foaming torrents, of forests, and of mountains such as Fuji at dawn, and of Japanese life and beauty are fresh and vivid. A singularly interesting chapter is the tenth which describes an Ibsenesque drama overheard and witnessed in a lonely mountain native inn, significant of Japan of today, her old order in its death throes, her new in its birth pangs. The illustrations in the book are well-chosen and representative.

D. M. R.

Frank Duveneck. By Norbert Heerman, with 23 illustrations. Boston, Houghton Mifflin Company, 1918. \$2.00.

"After all's said, Frank Duveneck is the greatest talent of the brush of this generation." These words of John Singer Sargent are quoted as the opening sentiment of this comprehensive and charming essay on the work of the great Cincinnati painter, whose activities are described in detail by Mr. Haswell in this number of ART AND ARCHAEOLOGY, pp. 261-265. The volume is replete with full page illustrations of his paintings in chronological order from "The Old Schoolmaster" painted in Duveneck's second year in Munich (1871) to the memorial figure in bronze of his wife, Elizabeth Boott Duveneck (1891) installed on her grave in the "Campo Santo degli Allori" in Florence.

M. C.

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Vol. VIII, No. 6 CHRISTMAS NUMBER December, 1920

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VOLUME VIII

NOVEMBER-DECEMBER, 1919

No. 6

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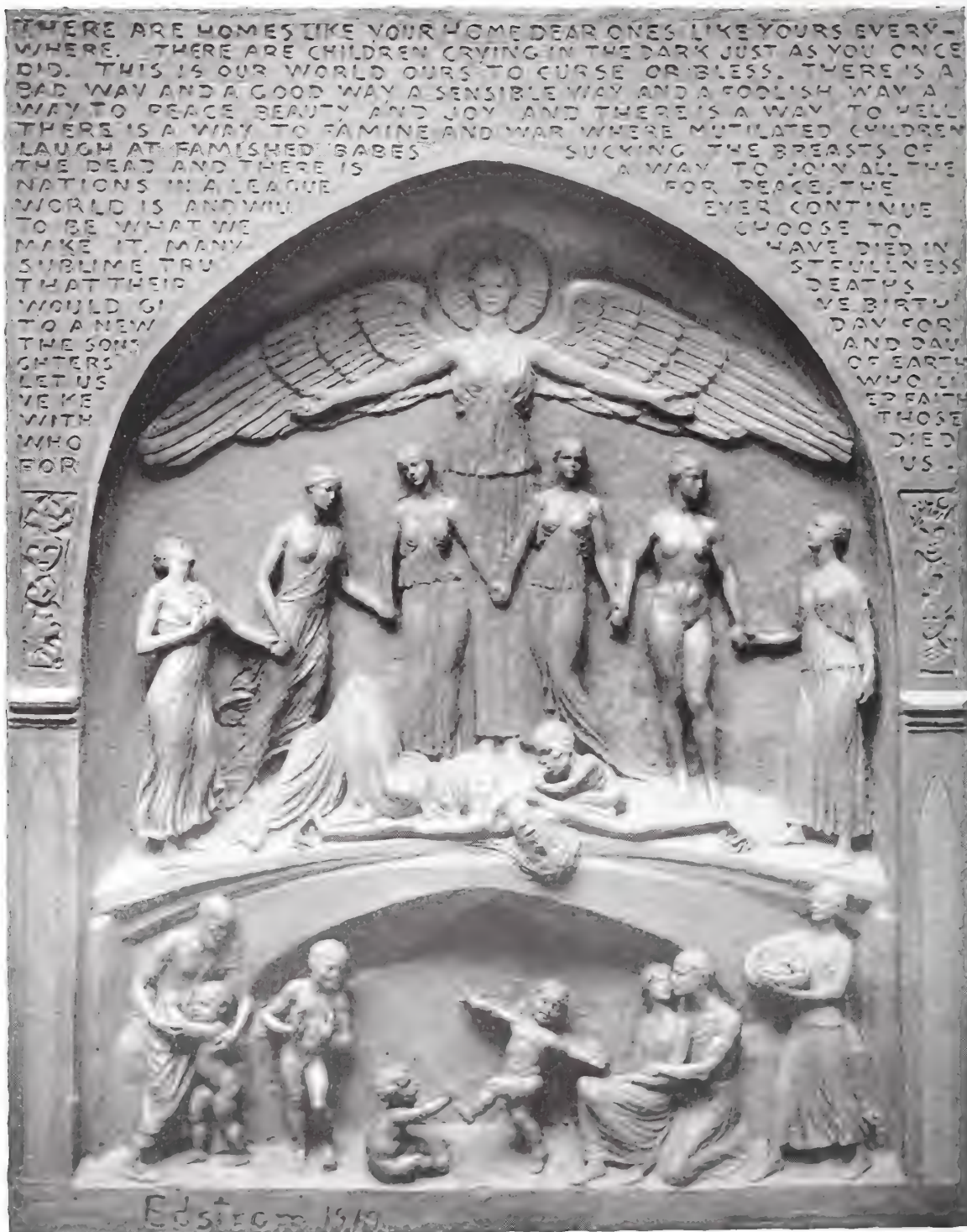
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"Significance of the League of Nations."

Bas-relief by David Edstrom, one of New York's best sculptors. This clay model has been presented to President Wilson by the League to Enforce Peace, and is now in the White House. The sculptor is now engaged in reproducing the relief in marble.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VIII

NOVEMBER-DECEMBER, 1919

NUMBER 6

Significance of the League of Nations

Relief by David Edstrom as Interpreted by the Sculptor

The greatest thing in the world for any of us today is to realize this dream of the centuries, "A League of Nations."

Shall we, like the poor deluded men of past ages, foolishly wait for the gods to send us a finished perfect league, or wait for a perfect savior to shoulder our burdens, or shall we choose this great opportunity to create this league?

A billion human beings would go mad with joy did they awaken a morning to the realization that this dream of the ages had been realized.

It is folly not to realize that beauty, joy and power comes through Union.

Our very strength and life is founded on this fact and today the glorious privilege comes to us to help unite all men in a common League for Peace.

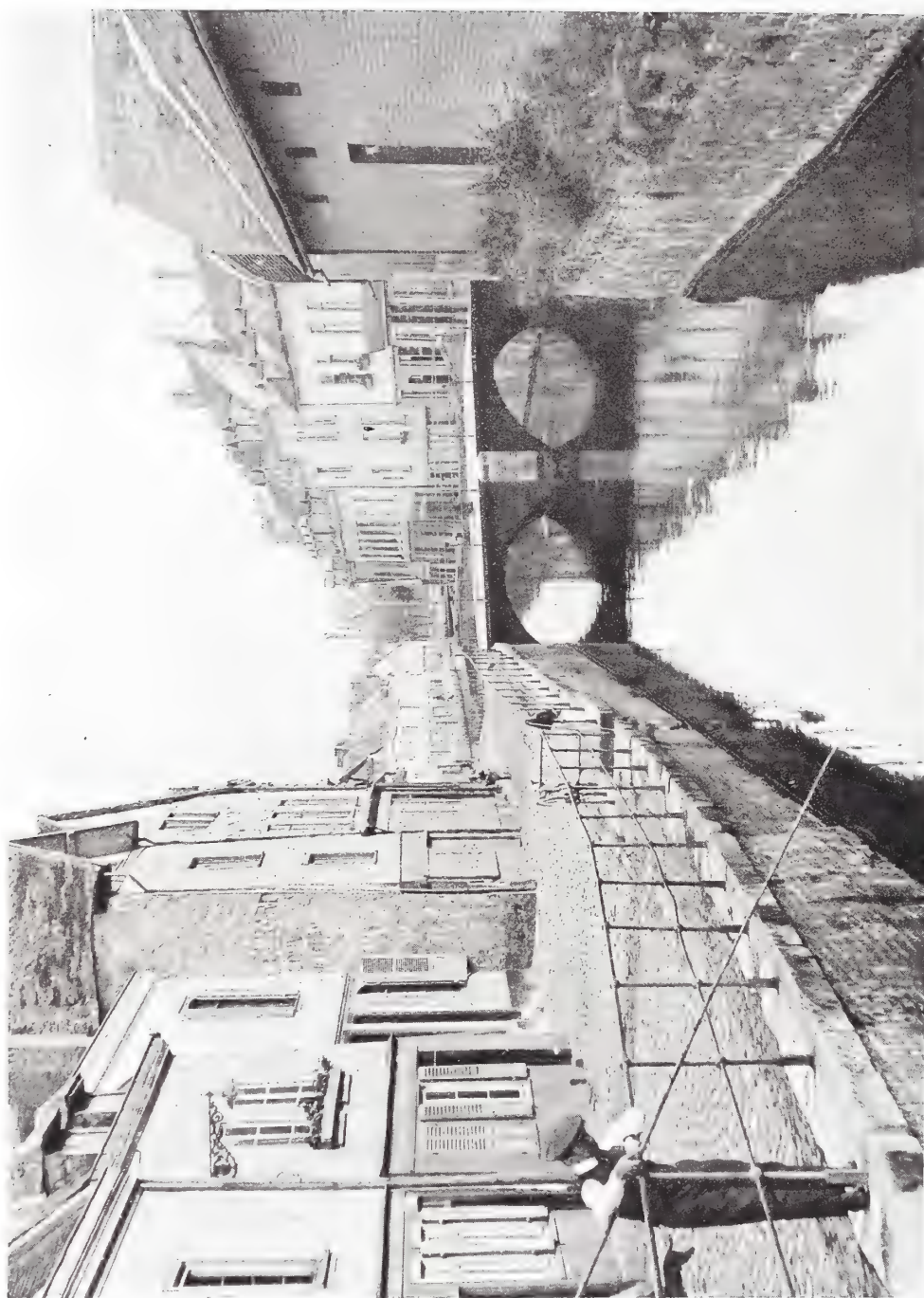
My composition is meant to convey the significance of such a League. In the background we see the angel of Peace and in front of him a half circle of female figures symbolizing the friendly unity of the nations of the world.

The lower part of the composition shows a happy, normal family.

In the centre of the composition is introduced an image of horror. It should not be there in the middle of this vision of beauty and peace. It is like a malevolent growth on a healthy body, a cancerous manifestation symbolizing those abnormal conditions that hatred and war give birth to.

This image of awfulness shows a dying emaciated woman. Convulsed with anguish, her arms stretched out like one crucified, she gives up her last breath.

This is only a scene such as has happened and is happening today as a result of war. These things do not belong to man, are not necessary and are as useless in life as in this image to the rest of the composition. It is a tumor, an evil caused by hatred, ignorance, unsound living and politics. By getting together, by concentrating and realizing our political ideals in courageous action we may forever cast this nightmare from the world.



Amiens has been called "the French Venice," and there is a good deal of justice in the appellation, for many of the streets are suggestive of the lovely Italian city, with narrow cobbled walks between house fronts and cool green water. And everywhere one sees the omnipresent French fisherman. Fishing is a passion with the Frenchman, indulged in for itself rather than for such a material thing as the fish one catches. Little fellows no bigger than a minnow—American style—are hailed as prizes, and the captain, man, boy or girl (for literally everyone fishes) is the envy of less fortunate companions,



Amiens, the most important city in Picardy, and the first capital of the invading Franks who settled there in the stormy days of the fifth century, lies among the branches of the river Somme, with the towering mass of the Cathedral dominating its surrounding flock of houses and smaller religious and public edifices. The snowy white chalk roads that vein the landscape, and the slim chimneys with their plumes of smoke which made the city so uncomfortable for Ruskin, are features no one who knows Amiens can ever forget. During the two great German drives, Amiens felt the German but did not fall to him—and so the coastal towns and fortresses were safe.

GREAT CATHEDRALS OF THE WAR ZONE

IV: NOTRE DAME D'AMIENS

By ARTHUR STANLEY RIGGS, F.R.G.S.

ERNEST RENAN expressed the material side of the Gothic Cathedral for all time better and more aptly than anyone else when he remarked that it has its "*charpente osseuse autour de lui*." That single illuminating phrase puts in a nutshell Viollet-le-Duc's more comprehensive utterances. No study of the Cathedral would be fair without a careful consideration of its material, physical qualities and characteristics. No more could the spiritual and communistic be glossed over if we would reach a true apprehension, not merely of this single great edifice, but of the style. Our concern at present is with both to a greater degree than hitherto because in Notre Dame d'Amiens the Gothic presents its one perfect example, its masterpiece of romantic beauty and power, which stands as the monument between the unfulfilled aspirations of earlier years, and the degenerating com-

mercialism afflicting the Gothic in the centuries that followed.

In the three preceding papers the attempt has been made to give a reasoned and clear cut sense of the physical qualities of the style, and to interpret mediaeval French life by means of the structures under consideration. The present discussion aims to amplify these statements somewhat, and to suggest in addition further spiritual characteristics clearly evident to any thoughtful student not so blinded by the physical as to be unable to grasp the equally salient metaphysical.

To begin with, though the Gothic was in a sense the material child of the Romanesque—influenced, no doubt, by the subtle culture of the East—and so its evolution into something of greater beauty and finer perceptions, it may be confidently stated that had the monastic style gradually evolved without the influences which developed the Gothic,



Many of the housewalls in Amiens drop into the canalized arms of the river exactly as do their Venetian fellows. Again like the Venetian houses, most of the tenements in Amiens disport window boxes and pots of bright colored flowers which add a very welcome touch of color to the drab stones and ancient green mold on the walls and woodwork. This scene is rather out of the ordinary since nobody is fishing.

ART AND ARCHAEOLOGY

that monastic style would never have attained the delicacy and aspiration its successor achieved. What the Romanesque would have become eventually we can only surmise—it might have warmed into the Renaissance by degrees; certainly it could not have failed to produce magnificent edifices. But anything like the Gothic?—no! Even some of the sturdiest defenders of the material theory admit that the new style discloses—if we may use the words of Moore—“that fine balance of ethnologic, religious, social and political influences which gave character to the newly formed French nation,” as nothing else could during those formative twelfth and thirteenth centuries.

If we delve into French history we find that not until this period of the rise of a genuine nationalism in France was there any possibility of a style of architecture able to represent French thought. As in Italy, there had been in France such political disunion that the slow crystallization of a national tradition in architecture had been inconceivable. But once something like national unity—at least metaphysical if not political—was in the atmosphere, men began to be inspired by a new view of life and human purpose, and accordingly commenced working out their new found ideals in tangible form. So there eventuated this style, beginning in the twelfth century and continuing until the creation of Amiens in the latter part of the thirteenth; an architectural aesthetics more personal, more nationally interpretative than any other the world has ever seen since the Greeks laid by their tools—if we exclude the steel-skeletoned American sky-scraper ideal as being a mere machine product, and so foreign in its essentials to genuine architecture.

From the shadowy beginnings of popular thought in the eleventh century, the twelfth developed a much more solid and livable public sentiment regarding the common weal, based firmly upon the inalienable rights of the people to justice and some measure of what we now call liberty. Out of this primitive philosophy, which the Franks had in inchoate form when they hurled Rome aside, grew a social and racial bond that no longer bore any resemblance to personal license. On the contrary, it became a living organism, and as life, or growth, demands expression always, that expression—a strong, bold, clear rendering of the deepest convictions and racial traits of the French people—came swiftly and easily. Great art is almost always easy and natural, for it signifies by its very greatness that it is the expression of ideas that lie at the bottom and foundation of life itself. And the difficulties of the Gothic builders were not the mere technicalities of construction, grave as those obstacles were, but rather their slow perception of the way in which they could best solidify into a tangible erection the now irresistible power of the national thought. To the reader who has not watched the pages of French history develop the story of Gallic progress, this may seem vague of expression and hard of comprehension, but to such an one it need only be said: Steep yourself in French history before you study the Gothic. Become impregnated with the spirit of the time, know the people who built these great structures, comprehend the difference in spirit between the people now for the first time expressing themselves in the Gothic, and the monks and other ecclesiastical architects who for centuries had been solidifying Romanesque traditions; and then stand in the nave



The Cathedral of Notre Dame d' Amiens, locally spoken of with affection as the Cathedral of the Beautiful God, because of the figure of the Beau Dieu carved upon the central pillar of the principal portal. It is at once both the flower of a style and of a religion, a realization in the fullest sense of a whole people's reason for being and its manual accomplishments, worthy of Monsieur Viollet-le-Dec's encomium: "The Parthenon of the Gothic—clear of Roman tradition and of Arabian taint: Gothic, pure, authoritative, unsurpassable and unaccusable; its proper principles of structure being once understood and admitted." It was begun in 1220 and completed in 1288, and epitomizes better than any other structure ever erected in France, both the life of the people and the fresh vitality of their faith

ART AND ARCHAEOLOGY

of a Reims or an Amiens, and see in the shadowy, climbing, wrestling struggle of those soaring ribs and arches overhead the mental and spiritual conflict of the mind of a nation, as well as the muscular *tour de force* of every stone and line. The meaning will come, and with it the wonder, the profound wonder, if we of today can ever fully gauge the genius and patriotism and faith of the builders.

Historically, the Cathedral of Notre Dame d'Amiens, most often spoken of locally as the Cathedral of the Beau Dieu or Beautiful God, is the last of a series of churches built to commemorate the missionary work and martyrdom of St. Firmin, or Firminius, a Spaniard from Pampeluna, who arrived in Amiens on the Ides of March, in the year 301. Its immediate predecessor was destroyed by lightning in the year 1218. This destruction was perhaps fortunate, since the time was ripe for the production of the finished Gothic form. The present Cathedral was begun in 1220, and most of it was completed in 1288. In those sixty-eight years the Gothic reached the height of its perfection and possibilities, and thus Amiens stands as its gauge and measure.

We know the dates accurately from several sources, not the least interesting of which is the restoration of that copper plate in the mosaic floor of the nave, in which, with curious, obsolete verbiage and quaint lettering, it is related that:

*En lan de grace mil II c
Et xx fu leuvre de cheens*
Premierement encomenchie
Adont yert de cheste evesquie
Everart evesque benis
Et le roy de France Louis
Q fu fils Phelippe le Sage.*

*Chil. q maistre yert de l ouvrage
Maistre Robert estoit nommes
Et de Lusarches surnomes
Maistre Thomas fu apres luy
De Cormot. Et apres cestuy
Sen filz maistre Reignault qui
mettre
Fit à ceste point chy ceste lettre
Que lincarnation valloit
XIII^e ans xii en faloit.*

Roughly Englished this ancient record reads: "In the year of grace a thousand, two hundred and twenty, the work, then falling into ruins, was first once more commenced when Everard the blessed was Bishop of this diocese and the King of France Louis, son of Philip the Wise. The Master of the Work was named Robert and surnamed de Lusarches. Master Thomas de Cormont was after him. And after him his son, Master Reignault, who placed this inscription here when the Incarnation numbered thirteen centuries failing twelve years (1288)."

Reims, the magnificent and lavish, painted a picture of the gallant days of royal pageantry of kings and nobles, with pennons flying and trumpets blowing—and given a silvery glamor by the shining figure of the gallant Maid of Orleans. Noyon told the more prosaic story of urban cohesion and compromise, the tale of a determined commonwealth and its spiritual sponsor and ruler. At Laôn the hardihood, both material and spiritual, of a new and vigorous people comes bursting forth from the horseshoe granite outcrop in the midst of the plain like some crude but inspiring natural phenomenon. Soissons of the beans (*soissons*), with its distinct carrying forward of the Gothic in fresh aspiration, added its interpretation to our knowledge of the

*Probably an archaic form of *déchéant*.



The chevet and chapels of Notre Dame d' Amiens. Detailed study of the Gothic reveals the salient fact that such edifices as this are magnificently organized and avowedly confessed stone skeletons or frames whose vaults and walls are mere coverings to set at naught the corroding powers of the elements, but which bear no more important part in the architectural scheme and pattern than the covering of a boat does to its form and shape, which resides in its ribs. It should also be remembered that save for the façade alone, the exterior is not the pattern of the architect, but a mass of engineering—rendered as aesthetically valuable as possible by decorative features not essential to the strength of the structure—which makes the true plan, which is that of the interior, feasible. The *flèche*, or arrow spire above the crossing, is wholly inadequate as a feature of the whole.

ART AND ARCHAEOLOGY



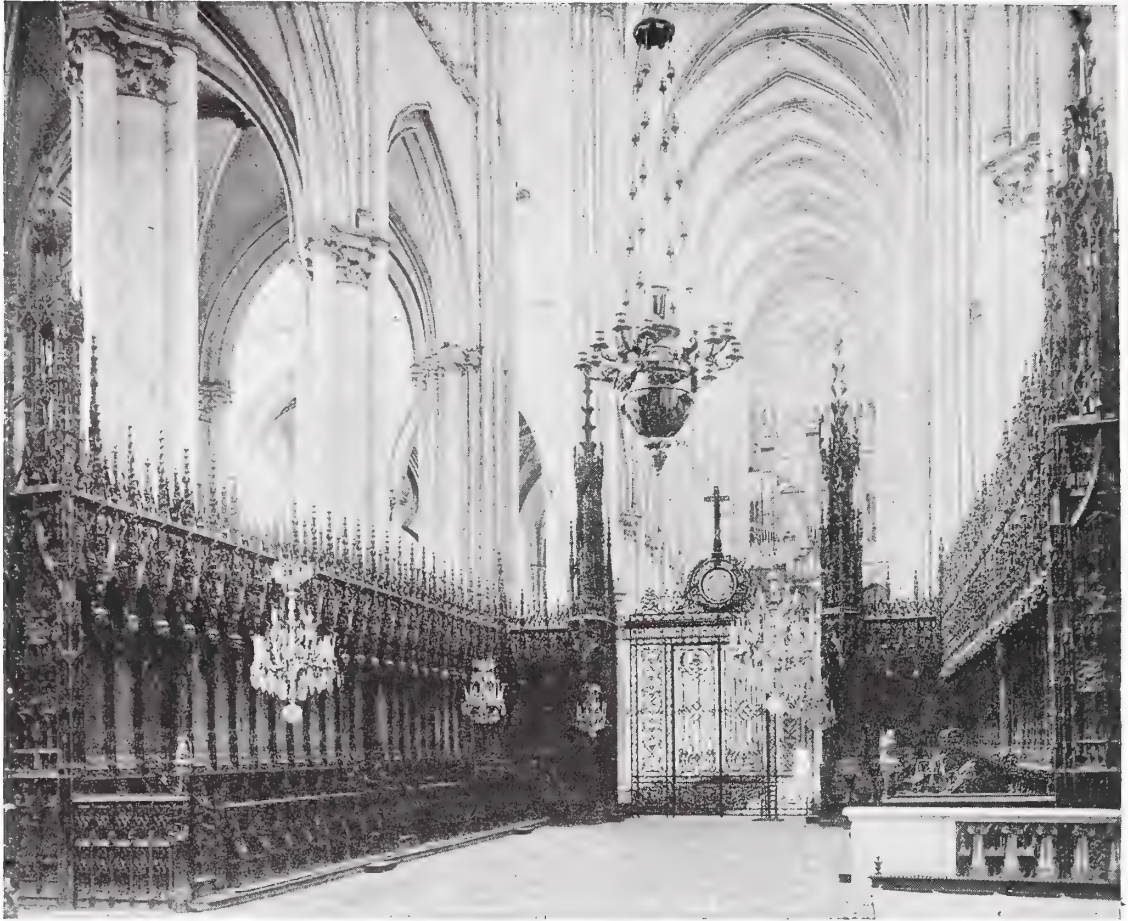
The left abutment of the central porch piers, with the figures of the Prophets Nahum (at the extreme right), Habakkuk (center) and Zephaniah (left). The medallions below the three figures are expository of events connected with the lives of these prophets in the popular conception. Habakkuk, in the medallion in the center of the lowermost row, is shown being carried by an angel to the prophet Daniel, who is seated gently stroking one of the beasts in King Darius's den of lions (Dan. VI: xvi). The lower medallion under Nahum, to the right—this statue is perhaps the finest in the entire series on the façade—represents the fig harvest, with the planters shaking the tree and catching the ripe fruit

France of mediaeval times. Each was easily classified and set apart; each had its own especial value and share for us in completing the canvas that was ancient France.

But what of Amiens? Here is no story of royal pageantry, nothing of compromise, no story even of progress or partly realized aspiration in either purpose or construction; no lack of both skill and the fullest confidence. Notre Dame d'Amiens is the flower of both a style and a religion, a realization in its

fullest form of a whole people's reason for being and its manual accomplishments. Alone and unique, the vast edifice rises from and towers above French history like the crowning victory of a triumphant crusade—like the capture of the very Holy Sepulchre itself. It gives us the picture, beautiful and symmetrical as a whole notwithstanding its defects, of the mind and soul of thirteenth century France, when that land was, even more than the imperial Eternal City itself, the heart of

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The glorious choir and nave of Amiens. The nave vaulting rises to the astonishing height of nearly a hundred and forty feet above the pavement, and is the loftiest Gothic vault in the world to stand complete as designed, since Beauvais was never rebuilt after its original collapse, and only the choir and apse remain to give us the effect of a still loftier vaulting. A few German shells are said to have penetrated the edifice, but they did relatively little damage, and the fabric as a whole is fortunately unharmed. The wooden stalls of the choir are the most interesting and notable in France, the wood so carefully mortised and tenoned together that not a single artificial fastening of any sort whatever was used.

Christianity and the focus of learning, wisdom and progress.

The Cathedral fulfills Ruskin's admirable phrasing of the purpose of the age and the local builder, to rear "with the native stone of the place he had to build in, an edifice as high and as spacious as he could with visible and calculable security, in no protracted time, and with no monstrous or oppressive compulsion of human labor." How the Amienois succeeded! His

stone came from the banks of his own river Somme; one Bishop laid the foundations and his successor offered up thanks for an edifice far enough completed to worship in comfortably; the citizens themselves shouldered the burden of money and labor in the sixty-eight years required for the main part of the construction; and so well was the work done that not even the crashing impact of the few German shells that fell upon the Cathedral in the last great

ART AND ARCHAEOLOGY

German drive of 1918 was able to effect more than superficial damage to those mighty, soaring vaults which had stood unmoved and immobile for 630 years full of stress and change.

Notwithstanding this, it is no mere faultfinding to say that the Cathedral has grievous defects. They are not, however, in any sense due to bastardization of the style. The two towers, intended originally to be crowned by sky-searching spires with crocketed angles, are so relatively small in proportion to the rest of the structure as to appear almost insignificant, and they are not alike in their upper stories. The *flèche* or arrow-spire is exactly what it appears to be—"the pretty conceit of a village carpenter," one Louis Cordon, a lame joiner of the village of Cottency. It is a bauble perched precariously upon the ridge-pole, as much a part of the Cathedral and as fitting a decoration for it as the colored icing gimcrackery is of a birthday cake. We must remember, however, that hardly a single one of these tremendous buildings stands today as its designers intended. Here at Amiens, for example, as the careful architectural drawings in Viollet-le-Duc disclose, the two western towers were meant to soar up in arrogance to cloudy heights; the *flèche* of today was an imposing central tower crowned by a lofty spire of the same crocketed type; and the transeptal towers, in place of being dwarfs, were elaborately spired and pinnacled, so that the building as a whole was given grace and elegance far beyond what it now possesses. To a degree the same is true within, for the present Renaissance fittings are a modern "improvement," and the painting of the eastern chapels a tawdry camouflage of the native beauty of the masonry.

It requires no very vivid imagination on our part, after what we have already seen of the spirit of the age, to grasp the fact that the Cathedral was to the Frenchman in truth the house of God, where the Divine Presence was actually at all times within the enclosed choir. Studying the sculpture of the western façade at Amiens, we find this temple literally built upon the foundation of the prophets and apostles, with Christ Himself as the chief cornerstone. It is a remarkable illustration of the intimacy of the thirteenth century with Biblical fact and story. Of its three vast, recessed portals, the central one is dedicated to Christ, the southern one to the Virgin as the Mother of God, and the northernmost to St. Firmin Martyr. Across the abutments of the door frames stand the twelve minor prophets. High above, reaching from side to side, is a row of colossal figures, variously declared to be the tribal Kings of Judah and Kings of France; why the latter, I do not pretend to understand. Higher yet the great wheel or rose window pours its richly tinted flood of light down into the nave; and above all, the ringers' gallery from tower to tower almost hides the gabled roof.

The central portal is the most noteworthy, and every writer since Ruskin has had in mere justice to credit whatever knowledge he has of this remarkable entrance and its figures to the patient Englishman who so elaborately catalogued and explained for the world not only the principal figures but the least important details, leaving nothing for the rest of us but such paraphrasing as may be possible.

On the trumeau or central pillar of this central portal stands the figure of the Christ Immanuel affectionately known by the Amienois as the Beau

ART AND ARCHAEOLOGY

Dieu, the Beautiful God. He is the true God-With-Us, one hand holding the Gospels, the other raised in benediction. On his right, Paul and five other apostles are accompanied by two major prophets, Ezekiel and Daniel, faced on the opposite abutment by Peter and five apostles, themselves flanked by the major prophets Jeremiah and Isaiah. Only those prophets who foretold His coming find a place with Him and the apostles, for this is emphatically a church of the New Dispensation, not of the Old. The figures of these men of mighty spiritual valor and obedience are Picard portraits, likenesses of the burghers of Amiens in the days when they were carved. The sculptors gave them the expressions and features, the postures, the thing M. Anatole le Braz calls the "race impress and innocent realism" of the models, and their effect is correspondingly true and lifelike. Even today, when restoration has so altered the originals (weathered until restoration was necessary), this is clearly visible.

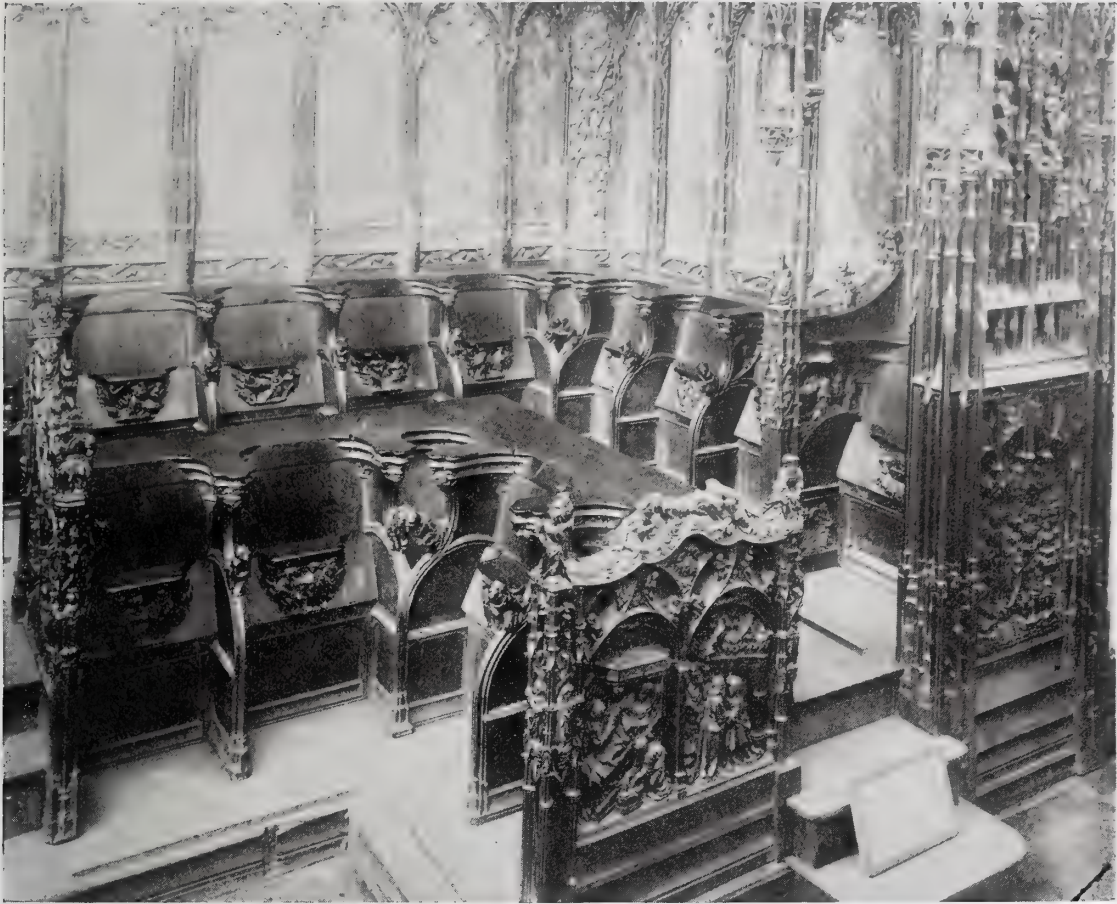
But in the figure and features of the Beau Dieu Himself there is nothing of this *genius loci*. It is a tender, an appealing figure, a pure attempt to express divinity, however far short sculpture must necessarily fall from adequate rendering of such an impossible theme. Human it is not—nor yet is it the monstrously inhuman effigy later attempts often produced. Because of their genuine spirituality quite as much as because of the excellence of their technique, the thirteenth century sculptors who carved the Beau Dieu, worked simply and humbly. Their contours are pure, their modelling as liberal as it is refined, with the result that they have left us a super-human figure worthy of comparison with many an

early Greek work. The statue stands upon a lion and a dragon, below which, carved upon the pedestal, are a cockatrice (half cock, half dragon) and an adder, the latter self-deafened by laying one ear upon the ground and stopping the other with its flexible tail. The whole is such a rendering of the Psalmist's words (Psa. XCI:xiii) that the people could visualize the verse, "Thou shalt tread upon the lion and the adder: the young lion and the dragon shalt thou trample under feet," and readily comprehend the victory of truth over human sinfulness.

Similarly, line after line of the Biblical teachings is to be found worked out clear upon the carved stone—witness the running tracery of a grapevine that has far more than mere decorative significance, directly under the Beau Dieu's feet. "I am the true vine" (John XV:1), wrote St. John. Solomon's cry is illustrated by the graceful climbing lily on the north side of the pedestal and the delicate rose of Sharon on the south, "I am the rose of Sharon and the lily of the valleys" (Cant. II:1); and the Messianic prophecy is made plain by the three-quarters-size figure of King David in the niche below that of the Beau Dieu—"I am the root and offspring of David." With sceptre and scroll the great prophet-king stands as the firm support and basis of the whole fabric. It is a structure which carries visibly upon its face its genealogy, and not only its own genealogy, but that of the whole Christian faith from the times of the Old Testament prophets.

It was only the existence of the great artisans' guilds of the Middle Ages—filled with an intelligent appreciation of not only the architects plan, but also of its spiritual significance as well—that made these Cathedrals possible; for

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A detailed section of the choir stalls reveals the delicacy and intricate nature of the carving, which was the work of Master Arnold Boulin d' Amiens, a contractor, and his journeymen helpers. The six or eight workmen required fourteen solid years to complete the task, and they received wages which today seem impossible. Master Arnold and an apprentice studying under him received twenty five cents a week together; the journeymen carvers were paid three cents a day in some cases, and in others, thirty-two cents for each image carved. The total cost for the 120 stalls, of which 110 are left today, was thus about two thousand dollars. There are altogether 3,650 figures on the stalls, two of which are signed, the 85th and again the 92d, both by the same man one Jhan Trupin, who added beneath his signature on the 92d stall the pious wish: "God take care of thee."

every detail has either spiritual or aesthetic meaning, if not both. The whole structure reveals this. It is worth remembering, however, that except for the western façade, the exterior of any Gothic cathedral is the wrong side of the architect's pattern, and no more a criterion of its true beauty than the wrong side of a Bokhara is of the right. The façade, being a purely ornamental screen or closure of

the end, was designed for appearance; the rest of the fabric is simply a vast expanse of vertical engineering in stone, frankly confessing its sacrifices to make possible the grandeur of the interior, illuminated by the towering windows that look so dark and colorless from without, and so gloriously like the spectrum from within.

It is the nave of Amiens that is the most significant feature of a noteworthy



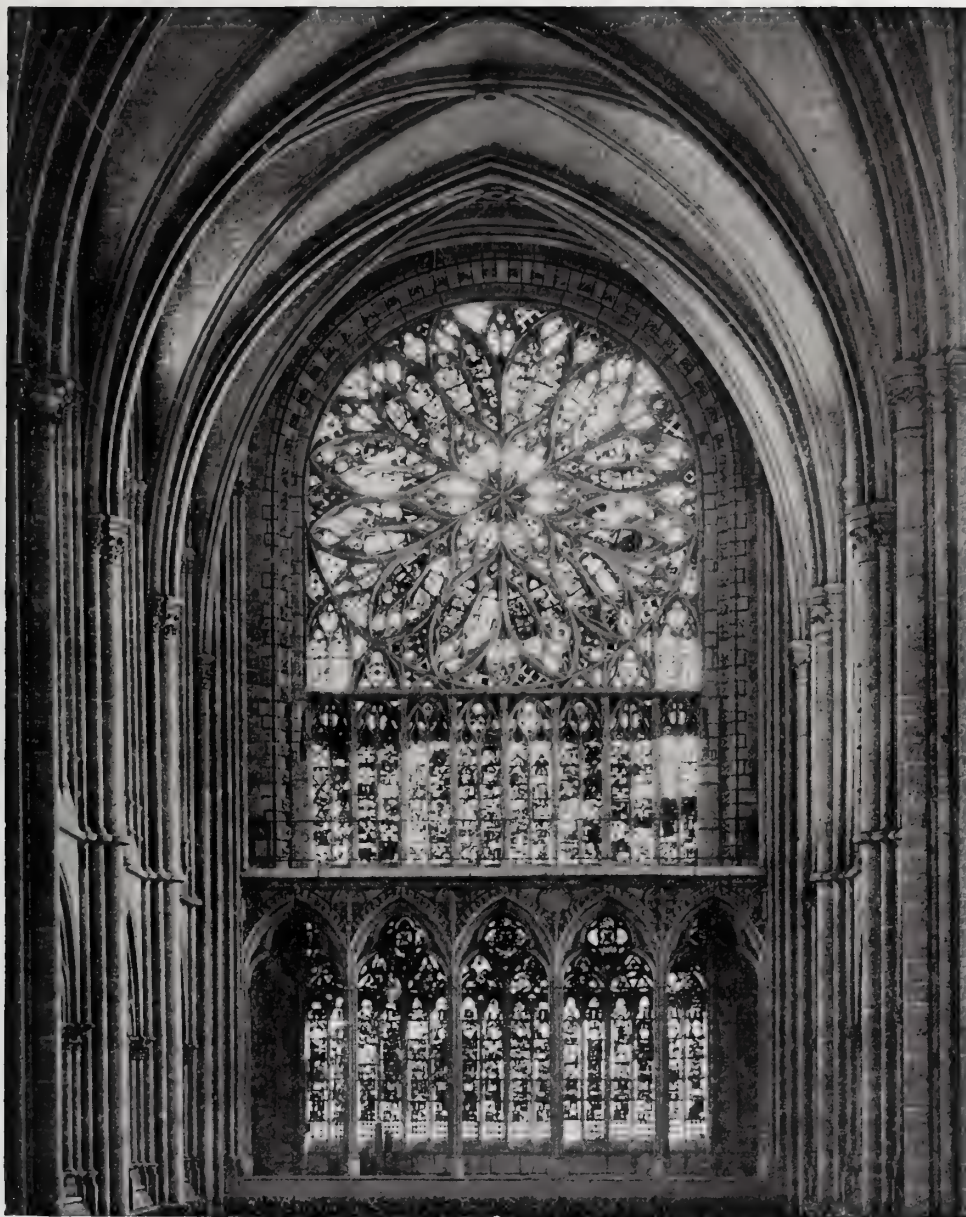
The south side of the choir screen, illustrating the life and martyrdom of St. Firmin. In quaint reliefs and still quainter old French texts, the four great scenes tell the genesis of the Faith in Amiens, from the entrance of the Saint at the left

“Le dizieme octobre Saint Firmin fit premiere entree
Dont faustinien et les siens ont grande joye demontree”

(The tenth of October St. Firmin made his first entry, Faustinian and his people demonstrating their great joy), his preaching to the eager Amienois (Panel 2) his baptising of a noble young Roman lady (No. 3), to his sentence by the Roman Governor (Scene 4) and his execution by a very Gallic looking Roman soldier clear outside the picture at the right. At the extreme left, beyond the gate, is the kneeling figure of the Canon Adrien d' Henencourt, who presented the panéis to the Cathedral, while below, in his tomb-niche, is the effigy of the Bishop Ferry de Beauvoir, of the sixteenth century. The screen on the north side of the choir is decorated with a similar series of reliefs telling the story of John the Baptist and Salome.

whole, presenting a construction that is not only lighter, but which shows how much better its architects had grasped the Gothic principle than their predecessors. Indeed, no other ecclesiastical construction in the world reveals so much skill in its audacity, so much certainty of means. Soaring up to the almost inconceivable height of more

than 140 feet, this “luminous nave with its dilated walls” (L. Hourticq), so cunningly blended of imagination and mathematics, raises a structure of material, of glass and stone, so noble, so uplifting, so delicately mighty that nothing the human mind has ever conceived in architecture compares with it for grandeur and sublimity. Here is a



The "Fire Window" of Amiens, which illuminates and colors the south transept. No more gorgeous example of color and radiance is to be found in the Cathedrals of France than this wonderful flame-colored, variegated, opalescent screen of glass, whose myriad hues range from one end of the spectrum to the other, and at a distance, into ruddy flame that blazes there in the end of the mighty transept like a promise set in the heavens.



But always and above all else, Amiens is Venetian, with its houses rising from the streams, its market-boats like black gondolas, and its people on terms of easy familiarity with their Cathedral of the Beautiful God, whose vast shrine glimmers back at the beholder from every canal and stream. What would it have been had the plans of Master Robert de Luzarches been carried out completely, and the vast edifice been crowned with the spires its western towers were intended to have, the crossing given a great tower of its own with a tapering spire daring to pierce the very sky, and the transepts added to and beautified with slender spires like pinnacles? Very few of the great cathedrals stand today as they were designed, but we may be thankful that this one of Notre Dame d'Amiens was spared, above all the rest but Reims; perhaps even above Reims, because of its perfection and unblemished quality as the fittest representative of the Gothic style, and so, the most truly interpretative of all French structures.

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covered fairy city ready for its population, waiting to steep their souls with the heavenly visions of its stained glass, with the deific harmonies of its vast organ, with its very size and form; so much so, in fact, that even though the edifice be empty to the doors, its solemn, mysterious, sentimental sovereignty enthalls the beholder, and he vibrates with the shock if a door bang or a key squeak in a disused lock. It is an epitome, full of compressed detail, of both spirit and manual skill, of religion and civic pride, of the pomp and dignity of the Church and the material force and culture of the State. And in the case of Amiens at least, the careful student is struck by the architects' ability to compel such an amazing impression of loftiness and grandeur with such a just and moderate proportion of actual height, and to give so vast a mass the similitude of such airy lightness.

No words that have ever yet been set upon paper have been able to expound the full consequence and purport of the Gothic. Only its implications can be shadowed forth vaguely; but we can all to some extent grasp its pellucid clarity, the noble gaiety of every honest, outspoken part, the unequivocal wholesomeness and virility of each clean-cut detail. Bit by bit, as we enter into the spirit of the age that built it, we can see and understand the high tension of every member, stretched and rigid yet elastic, so nervous and vibrant with life that the tap of a hammer upon shaft or chord wakes the resonant twang of a giant harp-string. Indeed, had auditors been on the spot when the shells of 1918 crashed into it, they might well have heard this House of God give voice plainly to the pain of its senseless wounds!

Impossible as it obviously is in a short

and non-technical discussion of so involved and highly technical a theme as an architectural style to go into satisfactory detail, it may yet be pointed out that the genius which planned this vast nave and its glorious *chevet* was not the simple miracle of one brain, but the application of cumulative experience. Success is oftenest the crown of a series of failures. It was so here at Amiens. No perfect Gothic structure had ever before been reared. But by avoiding the awkwardness and mistakes, the shortcomings and incertitudes of previous idealistic dreamers, the builders of Amiens achieved a plan unsurpassed for dignity, utility and soundness of principle. And how was this plan finally attained? By evolution. The nature of the Christian Faith and its needs, the character of the site, the essentials of religious symbolism, of vaulting, of illumination and so forth, were some of the considerations from which grew the whole.

A Gothic church could not be made as wide as imagination, yet it could be as long as the architects pleased. If too long, however, it became a plain tunnel. The addition of transepts, thrusting out to north and south, not only took away any suggestion of a tunnel, but opposed massive buttresses to the soaring longitudinal vault of the nave, and at the same time fulfilled the aesthetic purpose of giving the edifice its symbolic form of the Cross. It is evident, then, from this slight indication, that Gothic plans were not single things, but that even in the case of Amiens, they grew and grew organically until, by patient testing and adjustment of scheme with scheme, the sum of perfection was attained.

The vaulting of the nave exemplifies strikingly not only this, but the difference between Amiens and the ancient

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forms, in which a building was reared with flat walls and covered by a flat roof of wood, or even of stone, that exerted only a straight downward thrust. The vital arch that gave the Gothic its character is not fettered here in colossal masses of masonry as Caracalla fettered his in the titanic *Thermae* out in the Campagna, in the days when the flat-and-square construction had developed into arched edifices. On the contrary, scheming to save masonry and expense and add nobility, the architects of Amiens and of other Gothic cathedrals sent their slender, elegant arches flying straight at one another's heads, leaping through the gloom until, leaning full weight one against the other, they give a magnificent picture of arrested motion, of the solving of as delicate a problem in equilibration as any aviator has to face.

As for the apse, or *chevet*, the more we study it, the clearer becomes the evidence of cumulative experimenting—in previous edifices—and the rejection here of every mistake. Begin with the apsidal plan of Noyon, pass on to Notre Dame de Paris, then to Chartres, and come for the sum of their virtues, the absence of their defects, to Amiens. The vast polygon of radial chapels stands upon the arc of more than a semi-circle, thus allowing the ribs of the vaulting not only to meet in the centre, but to be true radii of the arc. The scheme was so simple, so harmonious, it seems to us astonishing that the previous architects who approached it could have failed to hit exactly upon it in their efforts for perfection.

Of the sculptured decorations and figures both within and without, it must suffice that the Gothic made no use of human figures as caratides, since such treatment would not have been conso-

nant with the spirit of the style. Hence those corbels and other minor features throughout nave and choir, as well as upon the façade and outer walls, which have something the semblance of supports will be found, upon closer observation, to be merely decorative features. Even when, as sometimes occurs, shaft or column and figure are hewn from a single stone, they are so distinguished as to make it perfectly clear which member carries the weight. Gothic statues are never actually niched, either, though they are very frequently framed or sheltered by ledge and canopy; and though they thus have no architectonic function, they so exquisitely harmonize with the general idealism as to be inseparable from it. No other school of architecture the world has ever seen has been able to make the purely necessitous mechanical and the purely aesthetic decorative cohere to anything like the same degree.

This is equally true of the remarkable wooden stalls and decorative panelling of the choir, to many the loveliest feature of the whole noble edifice. Here is beauty indeed, beauty humbly and soberly wrought, for the glory of God and the sheer love of good carpenter work. The stalls were an innovation, not introduced until the Cathedral was almost three hundred years old. In 1508, Maistre Arnold Boulín, "ménéusier d'Amiens," took the contract, at seven cents a day each for himself and an apprentice, and a flat rate of thirty-two cents apiece for each image carved by Antoine Avernier, an image-cutter. Before long Master Arnold realized the size of his task, and added Alexandre Huet and later Jhan Trupin to his staff. The hall of the archiepiscopal palace was turned into a studio for the time, and the carving all

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done there. About fourteen years later the chips were gathered up, the last image placed, and the greatest piece of Flamboyant Gothic carving the world has ever seen was complete. And what carving it is! Oak that once grew close by in the Picard forests, and oak that came by the slow and arduous transportation of the sixteenth century from Holland, gave the brave carvers their material. And right merrily did they hack and hew at those great blocks in the hall of the palace. Not too proud, the good workmen, to learn of others, either, for we find Master Arnold visiting Beauvais and St. Riquier, and later, accompanied by Huet, studying the carvings of Notre Dame at Rouen. It is a marvel, this woodwork of the choir stalls, and not the least of it is the fact that not one single nail or bolt or screw is to be found anywhere in it. Every panel, every piece of whatever sort, is mortised and tenoned together with the exquisite care and skill of men who loved their work and expressed themselves in giving it its finest manifestation.

But all the wonder of the choir is by no means within it. On the walls to north and south are panels of stone carved in high relief and vividly colored, representing, on the south, the story of St. Firmin Martyr and so of the conversion of the City of Amiens, and on the north side, the epic tale of Herodias and John the Baptist. Of the two sets of reliefs, those dealing with the tragic end of St. John the Baptist are the finer, with an attention to detail that is most gratifying: especially in that final scene wherein the unknown sculptor presents a Salomé who has the decency to faint!

* * * * *

The Great War is over. Peace has come again. Men's hearts are attuned

once more to sounds and feelings less harsh and racking than the rage and fury of battle. Go, then, at peace; stand at rest in the calm nave of Amiens, or what other great Gothic shrine you will. Before you the giant corridor reaches ever eastward to the areola glowing about the chancel. On every side are the glories of brilliant windows, graceful carvings, rich and varied tapestries or paintings. Overhead the soaring vault roofs these storied avenues where choral processions move with stately step and slow, while the organ thunders softly with the voice of Sinai through dim blue incense clouds . . .

Yet all this is not the Cathedral. Not in decorations or windows, music or incense does the Gothic spirit reside. For, whether at Amiens or Laon, Soissons or Noyon, Reims or Chartres or any of the other splendid French Cathedrals, under and about all else there is the solid, sound, enduring fabric, balanced and tense as a ship of the air, beautiful in its own structure beyond the necessity for super-decoration. Standing there in the midst of it, absorbing it all with a mind free to its ennobling influence, one comes by degrees to the true appreciation of what it means, to the realization that the Gothic can neither be described by word nor drawn with pencil. Arch by arch, stone by stone, it must be discovered, learned, comprehended as a vital organism which expresses growth and activity. Then, and only then, can beholder and student alike rise to something like the plane where stood those deep thinkers of six centuries ago who, growing themselves, were able to give the immortality of life to the lordly stone and glass and wood and fabrics that expressed themselves and their growing civilization.

Northport, New York.



Richard Norton, 1918.

In the uniform of the American Volunteer Motor Ambulance Corps in France. This was the uniform adopted for all the volunteers of the corps. The badges on the collar and the buttons were those prescribed for the Sanitary Sections of the French army. The cap shows the badge of the American Red Cross.



Figure 1. Head of Athena, discovered in the American excavations at Cyrene in 1910-1911.

RICHARD NORTON

BY FRANCIS W. KELSEY

RICHARD Norton was born on February 9, 1872, in Dresden, Germany, where his parents were spending the winter. In the home of his father at Cambridge—his father was Professor Charles Eliot Norton, of Harvard University, perhaps best known to readers of *ART AND ARCHAEOLOGY* as founder of the Archaeological Institute of America—he grew to manhood among surroundings of refinement and inspiration. Following the ordinary routine of studies he graduated from Harvard in 1892.

As an undergraduate, young Norton developed a strong bent toward classical studies, but on the literary rather than the linguistic side. Afterward he studied in Germany, and in Munich listened for a time to the lectures of Furtwaengler on Greek Sculpture. The methods of the German lecture-room, which too often put the acceptance of dogmatic utterances of the professor above open-

mined search for truth, did not appeal to him. He preferred to work with original materials in Athens, where the American School of Classical Studies provided the requisite facilities. The first published result of these years of study was a notable contribution on *Greek Grave-Reliefs*, which was published in 1897, in a volume of *Harvard Studies in Classical Philology*.

The founding of the American School of Classical Studies in Rome made it necessary to appoint someone as lecturer on Greek Art who should have as his special field the Greek masterpieces in the Vatican Museum and other Roman collections. The appointment came, unsolicited, to Norton, who so impressed himself upon his students that the way was opened for his selection as director.

He served zealously and valuably the School of Classical Studies in Rome as director for eight years, from 1899 to 1907. Upon his retirement from this



Figure 2. Pluto and Proserpina, by Bernini. From Richard Norton's "Bernini and Other Studies in the History of Art."

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responsibility he continued his studies in Art as European expert for the Boston Museum of Fine Arts. Meanwhile he had supplemented his investigations in museums and ruins by field work. In 1903 he went with the Pumpelly Expedition to Central Asia, and the following year he visited the ruins of Cyrene, in order to determine the availability of the site for excavation.

After extended negotiations an iradé for the excavation of Cyrene was obtained in May, 1910, and Mr. Norton again visited the site, to work out a plan of operations. His report was accepted, and he was placed in charge of the undertaking.

The expedition for the excavation of Cyrene was organized under the joint auspices of the Archaeological Institute of America and the Boston Museum of Fine Arts. The funds were supplied by Mr. James Loeb, who offered to contribute \$5,000 a year for three years, and by other contributors who made up a total of fifteen thousand dollars for the first year. Mr. Allison V. Armour placed his yacht at the service of the expedition.

The staff comprised, besides Mr. Norton, Herbert Fletcher De Cou, Joseph Clark Hoppin, C. Densmore Curtis, and an English physician, Dr. Sladden. The work at Cyrene commenced in the latter part of October, 1910. Though greatly hindered by the difficulty of securing reliable workmen and by stormy weather, it made good progress.

The excavation was under the protection of Turkish soldiers. Nevertheless, the presence of Americans in the region was resented, and certain men of local influence concluded that if they could kill the director of the expedition the Americans would permanently leave

the country. For the equivalent of one hundred dollars in gold—there is reason to believe—two Arabs planned the murder. One morning in March, 1911, they lay in wait behind a wall less than thirty yards from the path by which Mr. Norton usually led the workmen from the camp up to the excavation. The Turkish guard was lax. On that morning, however, Norton was detained in camp, and his colleague, De Cou, going up with the men, fell mortally wounded by two bullets.

In the face of this tragedy Mr. Norton and his associates with steadiness and courage finished the first season's campaign, and planned to return the next autumn. The finds were noteworthy, and inspired great hope for the future; the most important was the now well-known head of Athena (Figure 1). Norton's preliminary report on the season's work, published in the *Bulletin* of the Archaeological Institute for 1910-11, is a model of its kind. It was also his last report on Cyrene, however, for the breaking out of the war between Italy and Turkey put an end to excavating by Americans in the Cyrenaica. Visitors to Rome in recent years have seen in the Museo Delle Terme the Aphrodite from Cyrene, a masterpiece of rank yielded by the continuation of the excavations begun by Americans.

Resuming his work for the Boston Museum of Fine Arts, Mr. Norton lived generally abroad. He visited France very shortly after the first battles of 1914, and was stirred by the realization that the ambulance service of both the English and French armies was woefully inadequate, that many hundreds of lives were being sacrificed and many thousands of wounded caused undue suffering on account of the failure to transport the wounded quickly from the bat-



Figure 3. Study for the Piazza of St. Peter's in Rome, by Bernini. From Richard Norton's "Bernini and Other Studies in the History of Art."

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tlefields to the hospitals. He returned to London and organized the American Volunteer Motor Ambulance Corps; ambulances were obtained in part by gift, in part with funds contributed for the purpose, and were manned by volunteers who gave their services.

At first the ambulances were attached to the British army. Soon a rule was found which made it impossible for a citizen of the United States to work within the British lines, and the Corps was divided, half of the ambulances being left in charge of a British officer, while the other half, under the command of Norton, was attached as a Sanitary Section to the French army. Not long afterward an ambulance section organized by Mr. Herman Harjes of Paris was added, and to these two sections two other sections, equipped with funds supplied by Mr. R. W. Goelet of New York, were later added, and all these sections were adopted by the American Red Cross. Further accretions in 1915 and 1916 brought the number of ambulances under the command of Norton, now serving as an officer of the American Red Cross, to about two hundred, operated by a force of more than seven hundred volunteers.

The work of Norton and his volunteers in transporting wounded men under conditions of indescribable hardship and danger has been commemorated in numerous articles, and in at least two books, *The Vanguard of American Volunteers*, by Edwin W. Morse (New York, 1918), and *The Harvard Volunteers in Europe*, by M. A. DeWolfe Howe (Cambridge, 1916). His service was recognized by the conferring of several military decorations; and also the Cross of the Legion of Honor.

Our military regulations do not provide for the use of volunteer ambulances,



Figure 4. Portrait of an old man, Brandeggee collection. From Richard Norton's "Benini and Other Studies in the History of Art."

but when the United States entered the war Norton was invited to continue his work, with the rank of Major in the American Army. Feeling that the ambulance service was now adequately reenforced, he declined the commission, and joined our Naval Intelligence Service in Paris. Here his knowledge

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of European languages and conditions placed him in a position to render aid that has been recognized by his superiors as invaluable. The end of the war, however, he was not to see. He was stricken with a sudden illness which, probably in consequence of the strain and hardship that had taxed his endurance since the beginning of the struggle, he was unable to throw off; he died in Paris on August 2, 1918. A daughter, Susan, survives him; his wife was Edith White, daughter of Professor John Williams White of Harvard University.

Richard Norton united two qualities which are ordinarily believed to be incompatible, executive ability of a high order in dealing with men, and an extreme delicacy of perception which gave assurance and value to his opinions as a critic of art. His ability to "bring things to pass" was manifest in his work in Rome, at Cyrene, and in the ambulance service in France. His leadership evoked the best in men, and inspired confidence and devotion.

As a critic of art Norton left much less in written form than might have been desired. He was late in maturing, and it is probable that if his life had been spared his studies would have yielded a more ample harvest. Apart from articles in several journals, such as the *American Journal of Archaeology*, his best work is in the volume *Bernini and Other Studies in the History of Art*, which was published in 1914.

The study of Bernini is sympathetic. The author's point of view and manner of expression may be illustrated by a passage comparing Bernini's Proserpina (Figure 2) and Daphne:

"Though such slight criticism may be passed on these two works, the other two, the Proserpina and Daphne, are not open to any similar attack. They are

magnificent, and compel admiration even from those whose training would tend to limit their preferences to work of another type. Never was the spirit of the two stories more fully understood or more adequately rendered. Never was marble managed in more masterful fashion and given such flux and flow of life. One's breath catches as one looks, for it seems no longer a work of art before one's eyes, but life itself. There is the dark, passionate rape of Proserpine, her splendid soft body shrinking and twisting in the grasp of the undeniable, compelling God of the underworld. There is the sweet, sad loss of Daphne, her exquisite springtime figure fading and changing into the rustling silver leaves in fright at the too hasty claim of her lover. Her face is still lovely, though the wide eyes and open mouth show her fear, but is there nothing in her fear of loss of her dear pursuer? And what of him? Not to be thought of as Olympian brother to the cruel, forceful Pluto. His face and action betoken the tenderness that would save the woman he loves from the heartless folly she would thoughtlessly commit. In the one group the storm and rush of passion; in the other the tender restraint of love. Both purely Greek and classic, and both carved with such consummate mastery that we forget the marble and see only the dark tartarean glow and hear only the whispering of the sad leaves."

A service to students of Bernini was rendered by including in the volume adequate illustrations of the remarkable collection of models by this sculptor, which is now in the Brandegee Collection at Brookline, Massachusetts, as well as the sketches showing the development, in Bernini's mind, of the plan for the Piazza of St. Peter's in Rome, also

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in the Brandege Collection; for the plan of the Piazza had its origin not, as currently assumed, in a purely geometrical design, but in a poetic and religious conception (Figure 3).

Another study in the same volume deals with the art of portraiture, and in it several theses of general application are illustrated by concrete examples. Among these is a portrait of an old man in the Brandege Collection, previously unpublished (Figure 4), which Mr. Norton characterizes in these words:

"We may illustrate what has been said by glancing a moment at a portrait of an unknown old man. This is a superb example of Roman portraiture of the time of the Republic. It cannot lay claim to any beauty of form or feature; it is uncompromisingly homely. Nevertheless it has a certain fascination for the beholder. The sculptor was a great master. The way in which he has rendered the signs of old age in the withered neck, the irregular wrinkles of the brow, and the uneven mouth is magnificent. It is realism of a perfect kind, for the evidence of the wear and tear of life is

subdued by and made minor to the splendid and enduring vigour of the mind and character behind the cheerful old face. What an old age! The sap may be running slow, the body may show the blows dealt by life, but the stiff, short hair is still thick, the head is still held upright and forward. It is a face of a clean-living, plain-thinking man, one who had 'held both hands before the fires of life,' and seems to scarcely suppress a smile at the thought that anyone should want a portrait of his old face."

The written word, however, can convey no adequate impression of Norton's power as an interpreter of works of art in their very presence. Many lecturers on art with much pains prepare themselves on what others have said, and interpret objects of art, so to speak, from the outside. Norton emphasized "the seeing eye." Impatient of second-hand knowledge he worked directly from the object, whether statue or painting or monument of architecture. His discernment of refinements impressed competent students as a revelation.

University of Michigan.





Ostia was the granary of Rome. The grain which came from Sicily, from Egypt and Africa, was unloaded at Ostia into immense ware-houses, and preserved in very large terracotta vats—dolia—, until it was shipped to Rome.

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The Port of Ostia, constructed by the Emperor Claudius and enlarged by Trajan. A restoration made from a Roman coin of the Empire. The commerce of the whole Latin world flowed in this port; the larger boats were unloaded here; the smaller ones were towed up the Tiber to Rome.

A RIVAL OF POMPEII: OSTIA, THE PORT OF ROME.

By GUIDO CALZA

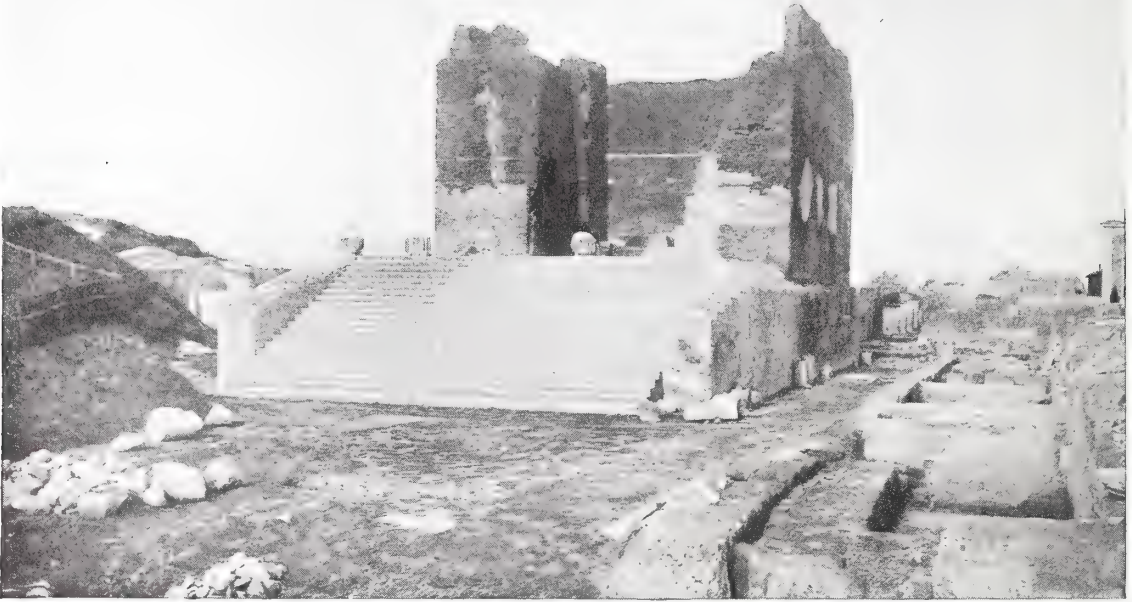
Inspector of the Excavations and Monuments of Ancient Ostia

PERHAPS no part of Italy is so interesting, poetic, and profoundly suggestive, as the desolate Campagna which extends around the walls of Rome, and which is shut in by the mountains and by the sea. Although the Alban and Sabine Mountains shut it in on the east, robbing it of the first light of dawn and of the first ray of sun, the sea—no, the sea does not shut it in, but, as if taking pity on this coast, where there is not one rock to offer resistance, the sea appears, instead, to be a continuation of the softly undulating land, only a little less immutable, and only a little more languid. These Latin waters

would seem to prolong by their deeper breathing the musical silence of that plain, which Rome has willed to be deserted by man and sterile of harvests, in order perhaps, that that Empire, dominion over which has been lost to her, may continue through the ages. What profound things this landscape narrates! Three ancient Sisters, who have not known old age, will be our guides: Poetry, Legend, and History.

Poetry says: "This is the land on which, after long wandering, Father Æneas fixed his gaze, as if asking where, on this undulating plain, Rome's high destiny should be prepared. And when the fatal prow cleaved its way be-

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The Temple of Vulcan, the largest temple in the center of the city. It was here that the people of Ostia worshipped the God of Fire.

tween Tiber's wooded shores, a cry went up from the company of heroes—their eyes still red with the flames and the blood which had made their Fatherland desolate:

“Hail, land for me predestined by
the Fates!

And you, ye true Penates of Troy,
Hail! Here our home, and here our
country lies.”

How changed these places are! Virgil described them as he actually saw them during the first century of the Empire, when the undulating plain which extends from Ostia to Laurentum, and from the mountains to the sea, appeared worthy indeed that Rome's high destiny should have been prepared there. It is easy to understand why the Poet of the triumphant Latin race designed that Æneas, the hero-founder of the Latin race,

should first behold this land fertile, smiling and happy, to which the all-wise will of the gods had directed him. Virgil saw the banks of the Tiber crowned along their whole length with graceful woodlands, splendid country-seats, and delicious gardens, and, on its tawny waters, boats laden with the commerce of the world, which spread Latin sails to the wind, and, near its mouth, a great and wealthy city, Ostia, Rome's first colony, displaying her signal-lights and asserting for more than three centuries, the rights of Rome to the Mediterranean.

To speak of Ostia is to speak of Rome because Ostia signals the first expansion of Rome on the sea and whoever recalls how great a part Rome's dominion over the sea played in history, must render due praise to Ancus Martius, who founded the first Roman colony at the mouth of the

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View of the main street of Ostia—decumanus, taken from the theatre. This street was 2000 yards long, and extended from the entrance of the city to the sea. 450 yards have been uncovered.

Tiber in order that it might keep watch over the sea. This rough and uncultured kinglet of a tiny city with a poor populace, which had not yet known a hundred years of history, displayed sane political perspicacity in giving a sea-port to Rome.

Ostia's first duty was to furnish salt; and the founding of the new city was considered so important and so auspicious for the future of Rome that Ancus Martius celebrated the event by distributing 52,000 liters of salt to the people; Rome no longer wished to see, from the heights of the Palatine, Etruscan sails floating on the river. And the Tiber soon became insufficient for the commerce of the city, just as a single hill no longer sufficed for the demands of her industrial activity. Rome, perhaps, owed the first impulse to become a great and powerful city to Ostia, because Ostia gave her a broader vision of life, and the sea a vaster horizon than that of the

Alban Hills and the Tiburtine Mountains.

Not a trace exists of the Ostia of the kings, which must have been only an insignificant village of huts; but, on the other hand, the ruins of the Republican city are quite numerous and important; and it may be affirmed from recent excavations that Ostia followed the development of Rome step by step.—The commerce of oil and grain was added to that of salt.

Ostia placed herself in the service of Rome, and, by harboring trading-vessels from every part of the world, insured food for the Plebs, and luxury for the Patrician. Toward the close of the Republican epoch, the mouth of the Tiber which served as the port, was already silting-up with the great quantity of sand which makes its waters tawny.

Caesar was the first to think of constructing a real port; but the honor of the undertaking was reserved for



An apartment house at Ostia with a marble stairway. Inside are preserved a great many interesting pictures.

Claudius, the third emperor of Rome. This port was constructed on the right of the Tiber, three kilometers from Ostia; and Claudius inaugurated it twelve years later, in 54. Between the years 100 and 104, Trajan made it more safe, and enlarged it by adding a spacious basin. The port was surrounded by arsenals and warehouses with porticoes. Its conspicuous ruins have been only too little explored, and have been, for too many years, the domain of briars and saplings, and the haunt of shepherds and plowmen. A canal was excavated, placing the Port in communication with Rome by way of the river, by means of which the Tiber flowed into the sea through two arms; between them was an island called today Isola Sacra. A road traversed this island, connecting Ostia with her Port. Thus Ostia, the real city, the center of business and life, lay on the left bank of the Tiber, and the Port, with the warehouses on the right. Trajan's Port Claudius lent new importance to Ostia.

It matters little that history tells us almost nothing of her life and development, for her ruins speak with eloquence and truth. Ostia had, in fact, all the typical characteristics of a commercial city. Built, even as early as the Republic, according to a prescribed plan, she widens her streets during the Empire, and constructs new ones, bordering them with arcades, improves her warehouses, erects dwellings three and four stories high, multiplies the number of her temples in order to welcome the gods of all the peoples, and lavishes a wealth of marbles and mosaics on these public buildings, which she has copied directly from those of Rome.

The Emperors interested themselves in her development. The aqueduct, as well as much liberality, was due to Domitian; Ostia was, as an inscription records, re-built and extended by Trajan.

Septimius Severus and Caracalla enlarged the theatre and the garrison of the Watch; Antoninus Pius re-

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Excavating Ostia. The earth removed from the ruins is carried off on a Decanville railroad and dumped into the Tiber.

constructed the Baths; Aurelian adorned the city with a Forum which bears his name; and made her a gift of one hundred columns of giallo antico, twenty-three feet in height; and in 309, the Emperor Maxentius established a mint at Ostia.

Note also the prodigal generosity of her citizens—for instance: one very rich Ostian provided for the restoration of seven temples, for the paving of a street near the Forum, for the apparatus of the public scales in the market, and, also, paid a tax of a million francs out of his own pocket to the municipality of Ostia.

The population of such a city must be cosmopolitan—Romans, Italians, Africans and Orientals, and pilgrims and Barbarians congregate here, form-

ing a population of eight thousand souls, with slaves and workmen in the Port, sailors, tradesmen, manufacturers, and rich and enriched commercial agents. Every kind of merchandise arrives here to be transported to Rome: grain and wine and oil, and Spanish wool, and silk, and glass, carpets from Alexandria, even fish from Ponte, medicinal herbs from both Sicily and Africa, Arabian spices and perfumes, pearls from the Red Sea, wood from the Atlantic, diamonds, African and Asiatic marbles. Ostia sees—even before Rome—what marvels the world possesses, and what tributes the Empire receives from her subject provinces. The Ostians, promenading on the banks of the Tiber, can hear the news of the whole

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The Exchange of the Commercial Associations of Ostia. The merchants and owners of boats met here to settle the prices of food-stuffs and the means of transportation.

world, admire the costumes of all nations, and listen to their various dialects.

But Ostia, born almost with Rome, and the dearly loved daughter of Rome, declines with the decline of her mother. Her economic and commercial development is arrested; the Barbarian invasions commence, destroying the security of the city which Rome can now neither watch over nor protect.

Ostia's last cry of greatness is a cry of mourning and of death; before embarking for Africa, Saint Augustine mourned the death of his mother, Saint Monica, here at Ostia in words which seem, in very truth, dictated by a god.

Rome depopulates, Ostia dies; and though Rutilius, that spirit of pagan poetry, threw a last vain cry of hope into his verse:—"Yet again shall the Roman

fleet plow triumphant Tiber's waters!"—he was afterwards constrained to write this melancholy distich, which is like a funeral inscription to be placed over the grandeur of Rome and of Ostia:—"Hospitis Aeneae sola gloria manet." ("Only the glory of Aeneas remains in this place.")

It is sad—this picture of a great and sumptuous city on which Death advances day by day, suffocating her industrial vitality, and snuffing out her exuberant life. Never more shall the citizens of Ostia crowd to the Tiber's mouth when, far out at sea, sails of Latin boats are sighted, laden with who knows what tribute of marbles, purple-fish, stuffs, jewels—with who knows what sports of nature and exotic plants to beautify the gardens of Rome—with who knows what new image of a deity

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to which a temple shall be erected or an altar raised—never more! An approaching sail almost inspires terror; the people seek refuge in their houses and in the temples, demanding whether Rome can once more save her Campidoglio, whether Ostia shall see the sanctuaries of the pagan gods untouched and the Cross of that newest Faith respected and held sacred. The richest inhabitants fly in search of new fortunes; the poor remain in the city, where, little by little, the streets become deserted, and the fields are left uncultivated; nothing more arrives at the warehouses which have seen grain from Africa and Sicily, and olives from Spain heaped mountain-high; little by little the roofs of the edifices and the walls of the dwellings fall with age, which neither the hand of man nor a providential pause of Fate arrests; the marble columns tumble down, breaking their capitals and scattering the fragments; the pavements and ceilings cave in; and, slowly, day by day, their ruins accumulate on the mosaics and wall-paintings—abandon does its work. The city is buried four or five meters deep beneath her own masonry; and Nature lends a mantle of dense, wild growth to hide the members of the great skeleton.

Violent destruction had, perhaps, been better, or a ferocious attack which, in one single instant, would have saved the city from this piteous spectacle of diminishing in importance and in life, from seeing the fountains of her vitality exhausted and feeling herself depopulating, from becoming a skeleton day by day, and beholding herself despoiled of what was hers by peoples who knew neither the Latin tongue nor Latin civilization—from this tediously long, irreparable work of death. It had been better for the inhabitants of Ostia to face



Entrance door of the offices of the Grain Measurers, one of the workmen's associations of Ostia. This is a typical example of the architectural decoration of buildings at Ostia constructed entirely of brick.

a nameless Barbarism and a scepterless force with the resignation of death, rather than the pitiableness of living a life of misery and melancholy.

Pompeii was spared the piteous sadness of feeling herself die a little each day—Ostia was slowly spent.

Since the year 408, when Rome opened her gates to Alaric, who rushed in with his rapacious Gothic hordes, Ostia became the natural road for all bold robbers tempted by the riches of Rome. And Ostia had to mourn the nearness of the sea which had made her fortune, and, abandoned by her inhabitants, has never been repopulated. Malaria has infested the soil, and—just as the ashes of Vesuvius have done for Pompeii—has prevented her from con-

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A Happy Augury
A Victory recently discovered at Ostia.

tinuing to live through the ages. This is why we find the image of an Imperial Roman city almost intact. In 800, Gregory IV built a small suburb here, which he called Gregoriopoli; but it had a very brief existence. And towards the close of the year 1400, Cardinal Giuliano della Rovere constructed the

Castle of Ostia for the defense of the Tiber; he employed Baccio Pontelli as architect, and Baldassarre Peruzzi as painter. And here behind its triple defenses of Saracen walls and watch-towers, the Papal troops were collected to resist with arquebus and cannon the Corsair's furious onslaught. But now, objects of art are collected here from the neighboring city, which is being uncovered to the light of day. This Castle, which was once an instrument of war, is now an instrument of peace and culture—a museum. This is the story of Ostia in brief.

Ostia merits a comprehensive and systematic program of excavation. The importance of her resurrection is enormous. This is the city, which, for at least seven centuries, lived the very life of Rome, which, for seven centuries, served by giving life to Rome. Continue your promenade among the basilicas of the Forum and through the halls of the imperial palaces on the Palatine, if you would feel instantly and vividly the pulsations of the history and of the political life of Rome. But come to Ostia, if you would reconstruct the laborious, industrious life of a commercial people.

The Roman Commonwealth was not *solely* was not even *above all else*, a political and an administrative institution; Rome was not solely the center of a bureaucracy and of a State without boundaries; the Consuls and Emperors, the senators and warriors were not solely statesmen, or *viveurs* or *débauchés*, they were also merchants and manufacturers, they were men-of-affairs and brokers. The population of Rome was not solely a population of clients and parasites, but a population of workmen, artisans, professional men, and contractors; the people of Rome

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were not a people who only consumed and absorbed, but a people who worked and produced. Rome was not solely a political metropolis, but a commercial metropolis.

It is possible to admire the frame at Rome, but impossible to take in the whole picture of the varied, many-sided life of the capital of the world—that intense, feverish life to which all the conquered nations contributed their energy. One admires the machine at Rome, but can understand neither its mechanism nor its motive-power; and it is Ostia, which gives us the key to all these problems.

The great importance of Pompeii lies in her making us know a provincial city; but Rome was the capital of the world. The great charm which breathes from her ruins has been given by her death, not by her life—and it was life which the Pagans held divine. The great utility of Pompeii lies in her having preserved a photograph for us with the most minute details, the photograph of an ancient city. Its image is clear-cut and precise; it instructs the hurried tourist as well as the attentive archaeologist, the indifferent lady as well as the curious dilettante. It is much to be able to see the photograph, but it is more, it is better to possess the original picture—and at Ostia we have the picture of life in ancient times. What does it import if Time has dimmed the colors and worn the canvas? I want to see clearly, but on condition that I see beauty; I want things to speak to me, but I also want to speak to them.

Ostia not only completes Pompeii, but even completes Rome itself. Ostia is not only an actual part of the metropolis, while Pompeii is a provincial city—Ostia does not only reflect and repeat Rome, while Pompeii is Hellenic in



Portrait of an unknown lady, represented with the attributes of Ceres. A severe noble sculpture of great value.

character—but, while Pompeii dates, for the most part, from the first century of the Empire, Ostia dates, for the most part, from the second and third centuries, from the period of the Antonines, from the period of wide-spread culture and of Rome's greatest prosperity, the

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A portrait of a Roman lady found in a house at Ostia.

period when the life of the ancients most resembled our own. Pompeii might have continued to live without in any way modifying the destinies and interests of Rome; but when the Tiber begins to fill with sand and can no longer harbor the vessels of Rome, it is Caesar himself who recognizes the necessity of constructing a port.

Studying Ostia, we find that our antiquarian education, got almost entirely at Pompeii, is not sufficient; the narrow, tortuous streets of the charming Campanian town do not correspond to the broad, straight streets of the Latin city, which was laid out in the very beginning on a regular systematic plan, and is almost the image of a Republican city. The systematic, regular plan of Ostia is like that of a modern American town. It has often been affirmed that the Roman dwelling was like the Pompeian dwelling. Ostia demonstrates that the Pompeian dwelling-house with its atrium and peristyle were the exception in the great city of Rome—just as the house and garden, or the cottage, are in a modern city. Ostia has preserved for us the house of the middle-class and of the people—that is: the most ordinary type of house.

And it is also at Ostia that we can study the elegant severity and grandiose force of Roman architecture in its various forms—even the private house—for the great height of her ruins (ten meters in some places) permits us to admire and study the façade, a very important architectural detail rarely found among the ruins of the ancient world.

It requires no effort of the imagination to see her principal thoroughfares extending broad and straight before us with immense arcades on either side, beneath which are shops and stores; and above are the dwellings of the people with balconies and galleries supported on travertine corbels; and we may ascend to the second floor by stairways in perfect preservation without fatiguing our imagination by acrobatic exercises.

Moreover, the architectural interest has a parallel here in the artistic interest. Although Ostia, having been

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sacked several times, cannot, unfortunately, give us what Pompeii has given us; she possesses some very interesting sculptures, closely Roman in conception and execution, which must have served as the point-of-departure for Christian and Mediaeval Art.

What cannot be said of the importance of Ostia in the history of the religions! She places the phenomenon of religious promiscuousness before our eyes—beside the Temple of Vulcan, the most ancient deity of Latium, open the doors of temples to the Mater Deum and to Mithras, “the Incomprehensible God,” and near the Temple of Pater Tiburinus are those to Isis and to Serapis; and, in the midst of all these gods of the Orient whom Ostia has made welcome, Christianity is triumphant.

To excavate Ostia signifies bringing the picture of Rome’s great august spirit to the light, and feeling and understanding how and why the History of Rome became the History of the World. To affirm this today, when only a tenth part of the city has been excavated, is, perhaps a paradox—but the paradox of today may become tomorrow’s truth.

The present resurrection of Ostia, in praising which the people of every land and every culture concur, has been inspired and encouraged by the kindness and very active interest of His Majesty the King of Italy, whom I have several times had the honour to accompany around the ruins. His Majesty is, in truth, the *Genius Loci* of Ostia.

Rome, Italy

ROMA EVERSA

By ALICE ROGERS HAGER

Thy glory in the dust—Rome! Rome!
Thy streets, so vilely choked with blood and flame,
Thy purple gardens, blossoming in Jove’s name,
Where love and laughter made a golden home—
In arch and portico the precious loam
Lies fouled by barbarous feet; vestal and dame,
Children at breast, and men of ancient fame
Go down together in Tiber’s pitying foam.

Rome! Rome! thus do the mighty fall;
And man’s high castle, builded with such pain,
Forgets its keep, when frolic decks the hall,
Till the foe knocks and stark-eyed Furies reign;
Know, while within thy gates rides the mad horde
Peace only rests beside a sharpened sword.



Golden image doubtless representing an important deity. It appears to have been formed by hammering sheet gold over a model. It is possible that the ornaments were added and fixed in place by fusing gold dust under a blow pipe.

MASTERPIECES OF ABORIGINAL AMERICAN ART

VI. WORK OF THE GOLDSMITH

By W. H. HOLMES

THE discovery of the New World opened a fascinating chapter in the history of human enterprise and achievement; and dreams of conquest and visions of fabulous riches fired the imagination of the people of western Europe. No single occurrence, perhaps, proved more potent in stirring the spirit of adventure than the discovery of gold in possession of the natives encountered by Columbus along the northern coast of South America. The precious metal was found, not in sparing quantities, as in the Old World, but apparently in plenty and in common use. This fact gave rise to the assumption that mines of marvelous richness were known to the natives. The search for these, however, proved disappointing, as the natives were not inclined to surrender their secrets, and probably took steps to keep their mines from the knowledge of the invaders. Such mines as were found did not yield the vast returns expected, and the conquerors, disappointed, proceeded to plunder the people, and extortion of the most barbarous kind was practiced—a blot on the face of civilization. But all personal belongings in the precious metal quickly vanished, and the invaders were again baffled. It came to their knowledge, however, that the objects of gold, which took a multitude of forms, were not valued simply as trinkets—as personal ornaments, but were invested by the natives with supernatural attributes of the highest importance to the owners, and further, that they were often buried with the dead as passports to the life beyond. The graves of the people were thus their

treasure houses, and the ghoulish work of opening and ransacking these became an important industry and from that day to this the work of exhumation has continued almost without interruption. That these graveyard mines have yielded riches beyond estimate and that the majority of the finds made have gone to the melting pot are well known facts. But the burial places were not the only depositories of offerings to the imaginary rulers of the spirit world. In common with many other peoples in corresponding stages of cultural development, elaborate religious festivals were held at stated periods and the spots selected for the purpose were such as were believed to be the chosen resorts of the gods. On these occasions offerings were made of the most precious treasures that the people possessed. In some unknown manner it came to the knowledge of the Spaniards that one of these places of sacrifice was a deep lakelet called Guatavita, one of a group of six small lakes situated high up in the mountain fastnesses of northern Columbia. As the story goes, the Cacique of the province, who exercised also the functions of the high priest, conducted elaborate festivities on Lake Guatavita, during which no end of precious things were cast into the waters as offerings. The ceremony, minutely described by the Spanish historians, commenced always with foot races in which the five sacred lakes were visited in turn and small offerings made. The Indian who returned to Lake Guatavita first was

*The illustrations are derived largely from the Lemley and Wrigley collections in the Field Museum of Natural History.

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acclaimed winner and awarded a royal cotton mantle, being thus ennobled and privileged to eat meat, a favor denied to the common people. Many of their best runners over-exerted themselves and dropped dead on the road, to be buried where they fell and looked upon as saints.

The religious ceremony next took place. Rafts, constructed of rushes and light wood, with braziers to burn turpentine and sweet-smelling gums, carried the numerous Caciques with their rich treasure of gold and emeralds. The largest raft was reserved for the high priest and ruler who, stripped of his clothing, was rubbed over with a thin coat of clay upon which gold dust was plentifully sprinkled until he appeared a gilded man, the original "El Dorado" of Spanish romance. The braziers were lit and on shore large fires were kindled, until the smoke was dense enough to obscure the sun. The rafts were then propelled towards the center of the lake amid the din of musical instruments and the cheering of the surrounding multitude. After consigning the offerings with suitable incantations to the waters, the Cacique cast himself into the lake, washed off the gold dust and returned to the raft the man of flesh and blood. During the rites the multitude had to stand with their backs to the high priest and throw in their small contributions backwards over their shoulders. Enormous quantities of chicha, a beer made from Indian corn, were drunk, and the festivities always ended with a series of orgies and drunken debauches lasting days or even weeks.

Besides the wealth of gold and other precious possessions thus thrown into the lake on these occasions, it is recorded that when the Guatavita people were conquered by a neighboring tribe

their entire sacred hoard was thrown into the lake. A similar sacrifice was made by a succeeding ruler when he finally submitted to the Spanish invaders. Although exaggeration doubtless plays a large part in these stories, there is said to be authentic evidence that the one Cacique alone on the latter occasion sacrificed to the lake two tons of gold and precious stones.

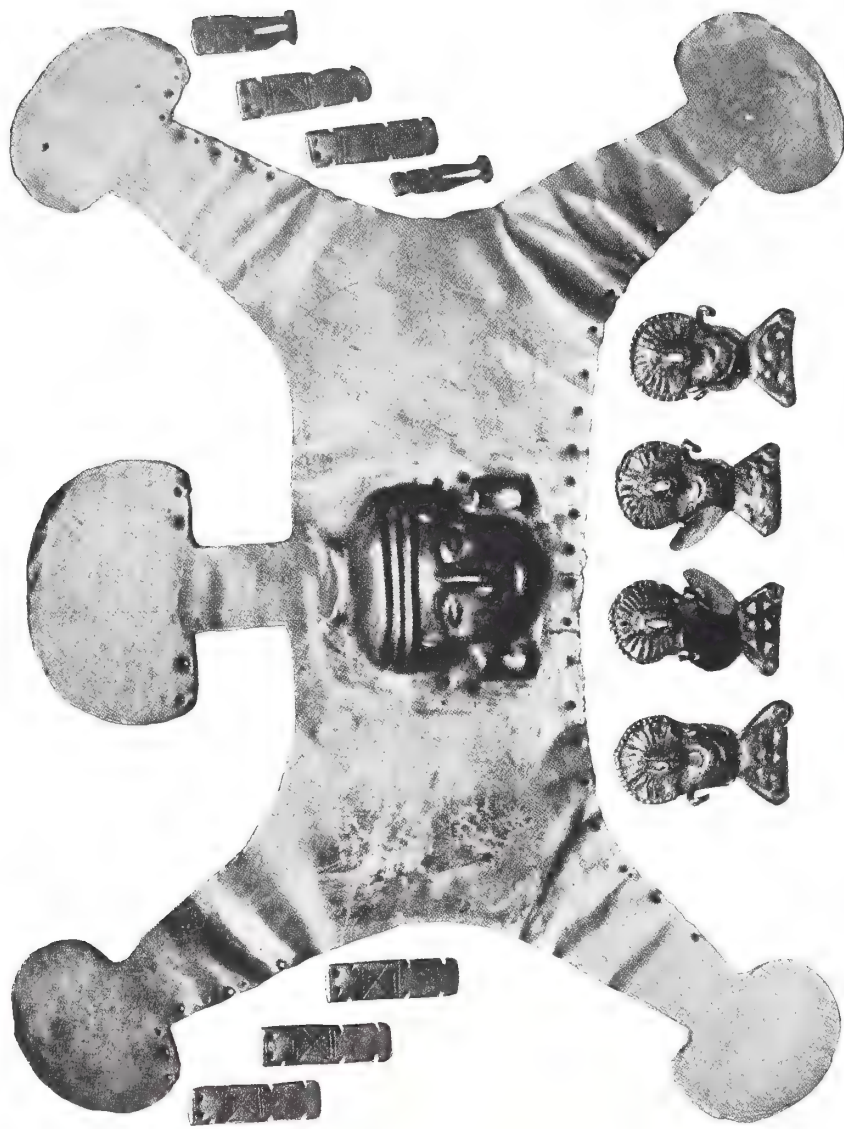
In recent centuries fortune after fortune has been spent in attempts to drain this lake and to-day the work is said to be practically complete, but the vast deposits of soft mud accumulated during unrecorded centuries have thus far effectually prevented the recovery of such of the golden treasure as may have settled into the bottom of the bowl-shaped basin.

In the mind of the vast majority of our people the American Indian is a savage or at most a simple barbarian, and even the student finds it difficult to overcome this impression and to award the native races the credit due them. In preceding articles of this series I have presented pictorial evidence of their remarkable achievements in architecture, sculpture, stucco work and mosaic, all of which branches furnish ample evidence of the justice of the claim that the race in numerous centers of progress had at the period of conquest and doubtless long before achieved a state of culture well within the range of civilization. By patient study of the remains of their handiwork we seek to penetrate the dense veil that time has cast over their past; but prehistoric researches, upon which we must mainly depend for illumination, are hardly more than in the beginning stages, and the metallurgic arts here especially referred to are among the last to receive adequate attention.

Assuming that the metallurgic arts



Golden incense burner of remarkable design. It is probable that the several openings in the face were set with precious stones.



A personal ornament, possibly a breast plate of pure beaten gold embodying a neatly embossed human visage and numerous detached pendants somewhat reduced.

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of the Middle Americans are of purely aboriginal development, we may picture the simple savage of the remote past venturing as a newcomer into the land of golden sands and beholding beneath his feet for the first time the glittering bits of yellow metal. Their brilliancy and golden hue would suggest to his mind at once kinship with the ruler of the day—with the sun, the central deity of the native pantheon. To him they would be invested with a share of the sun's mysterious attributes and would be adopted as a personal guardian. Kept about his person they would serve to protect him from the malevolent influences—the spirits of evil, which ever haunt the savage mind. It is not difficult to realize how familiarity with these bits of gold would in the course of time lead to the discovery that they differed from the many varieties of stone with which he was accustomed to deal and which he shaped to suit his needs by the fracturing and crumbling processes long known to his people. He would learn for the first time that the treasured sunstone could not be shaped by known methods, but experiment would develop the peculiar quality of malleability and the art of the goldsmith would be born. The natural form of the nugget, possibly already suggesting some revered life form, would be modified by hammering to make its likeness more apparent; and step by step throughout the ages his race would acquire the skill displayed in the remarkable works which the conquering race made haste to sacrifice to sordid greed.

There has been much speculation regarding the nature of the processes so skillfully employed by the aboriginal goldsmith, and uncertainty is not yet wholly removed. In the normal course of cultural development the stone ham-

mer, with the complementary anvil stone, would be the first implements used. Modification of the natural form of nuggets of gold would readily be made, but the result would necessarily be crude. The first product of importance by this process was doubtless the thin sheets much employed in the making of ornaments by cutting out desired shapes and perforating them for suspension. It was an easy step from the beating out of thin sheets to the discovery of the processes of embossing or repoussé. By placing the sheets over designs worked out in stone or baked clay and pressing or beating them into the form, many interesting and attractive objects were produced. The modeling and carving of dies for this purpose was an important feature of the metal workers art. Specimens of these are preserved in our museums, and one example in black slate, not over four inches in length, has carved upon its several faces ten different figures in relief and in intaglio. The thin sheets were used also in making hollow figures by working them over models composed of materials which could be melted or burned out when the shaping was complete. The highest achievements by this process now at hand are certain human figures, idols doubtless, worked out in the full round. One of these is upwards of six inches in height. Although a masterpiece of metallurgic skill, it has slight claim as a work of art.

Casting in gold doubtless soon followed the discovery of methods of fusing the metal, but piece moulds, so much used by other peoples, were apparently unknown. Among the multitude of cast objects preserved there are none which show the characteristic traces which necessarily result from the setting together of the sections of the mould.



Helmets of sheet gold embellished with tasteful, and doubtless symbolic designs embossed upon the surface

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It appears that the model of the object to be cast was, as a rule, built up in its completeness in some plastic substance as wax and covered in with thick coatings of potter's clay. When subjected to heat the core was melted or burned out and the molten gold poured in. A detailed description of the processes of preparing moulds and casting in gold by the Aztecs was translated from the original Aztec by Father Sahagun, the great historian of the Columbian period. Upwards of thirty separate steps are enumerated and, notwithstanding the obscurity of the language, the method suggested above cannot be far wrong. The description seems to refer also to processes of casting hollow figures as well as the solid, as for example, in the casting of globular bells with the tinkling pellets unattached, but imprisoned within.

It has been surmised by some that these goldsmiths had knowledge of a process by means of which the gold was made plastic and thus manipulated with the freedom of clay, but this idea finds few supporters. In modeling elaborate figures the material was often treated en masse and then again by building up of numerous parts. Wire-like strands were extensively and most skillfully used and often in ways possible with fully plastic materials only.

By these varied processes figures in pure gold as well as in alloys of gold, silver, and copper, were made representing men and women and nearly every type of animal form known to the people, and fanciful forms without end were also produced. These figures in most, if not in all, cases represented mythical personages or were invested with supernatural attributes of one kind or another, and many doubtless were objects of veneration and worship. The embellishments of the figures were

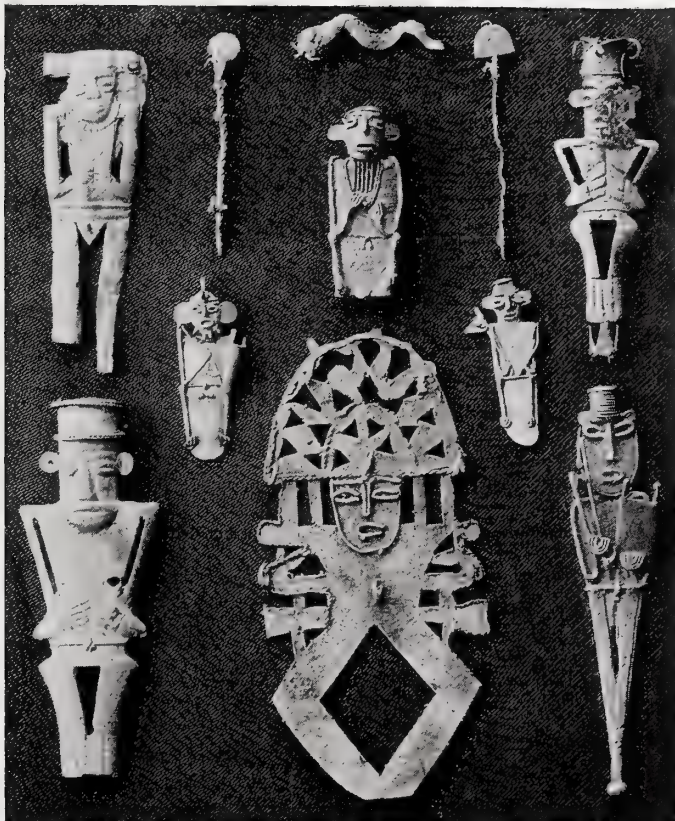
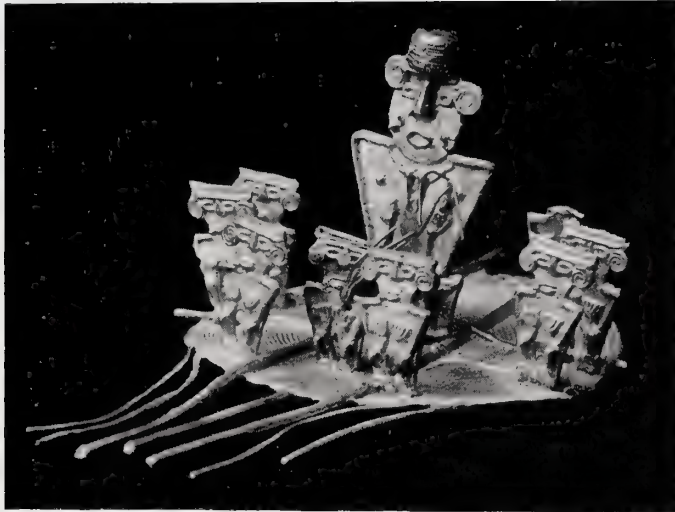
often very elaborate and served not only to increase their attractiveness, but to suggest the diversified attributes of the sacred personages represented. The images were generally single, but in some cases are associated in pairs or in larger groups. One example here illustrated embodies ten human figures and is doubtless intended to represent a religious ceremony or dance, the director of the ceremony being much larger than his helpers. He wears a special head-dress of coiled wire and carries a wand of office. It has been surmised by one writer that the subject thus presented may be the ceremony of sacrifice on Lake Guatavita, the circular base with its leading strands of wire being the balsa or raft. The group seems to have been cast in its entirety, although it is possible that the several figures were separately cast and fixed to the platform by soldering. It serves to illustrate both the ingenuity and the artistic strivings of the people.

The purely formal ornaments intended for attachment to the person and employed also in embellishing the metal figures are often very tasteful in design, the two nose rings shown in accompanying figures being excellent examples. Pendants were extensively used and take a multitude of forms, and necklaces of little bells are especially attractive.

Naturally the personal adornments employed by peoples of corresponding states of culture are somewhat alike, and the manner of wearing the golden embellishments of the ancient Americans finds a striking parallel in India to-day, as indicated in accompanying figures which represent dancing girls of Delhi and Madras. There is almost complete identity from head to foot. Among these embellishments are jewels for the



Personal ornament of sheet gold, probably a head piece, with embossed human visage and numerous pendants



Human figures in gold and gold copper alloy. The upper figure is thought to represent the ceremony of sacrifice on Lake Guatavita



Nose or ear pendants of chaste design

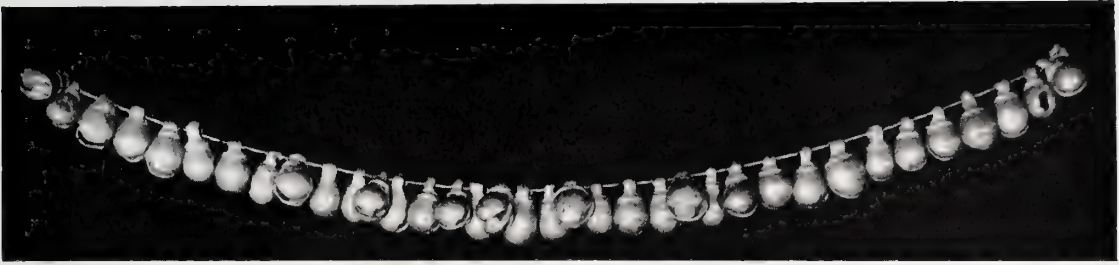
head and hair, buttons for the forehead, chin and cheeks, pendants for the nose and ears, necklaces, belts, armlets, anklets, and rings for the fingers and toes. It is a noteworthy fact that the personal ornaments of the people of Southern Asia in early Christian and in pre-Christian centuries, obtained, as are the American trinkets, from burial places, are so like those of the ancient Americans that should they be inter-

mingled, an expert would have difficulty in fully separating them. The suggestion is natural that these correspondences may be due to early intercourse between the peoples of the far East and the far West, and this seems not unreasonable since the intervening waters present no barrier impassable for ocean voyagers of any period.

The climax of cultural development among the Toltecs and Aztecs of Mexico and the Mayas of Yucatan on the north and the Peruvians on the south was probably reached in the earlier centuries of the Christian era. The status of these cultures was in general far in advance of that of the Colombian region, and the remarkable development in the metallurgic arts in the latter province probably belongs to a much later period.

The goldsmith's art of Colombia may be briefly considered with respect to its bearing upon the problems of aesthetic evolution. It is observed that the utilitarian element is negligible, that the things made were almost exclusively within the fields of personal embellishment and religious symbolism. Superficially considered, it might appear that the motive of personal embellishment dominated largely, but closer analysis shows that the underlying force, the inspiration, was religious in nature. As already indicated, it seems reasonable to assume that in the beginning of the golden age of Colombia the objects of yellow metal when found were associated with the person, not as embellishments, but treasured in their natural form, perhaps even secreted about the person, because of their imagined connection with the mysterious forces of good or evil. It is clear that as the art advanced the elaboration subserved largely the requirements of religion, and this much is beyond dispute, that

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Necklace of gold bells, about three-fourths actual size

the utilization of life forms, real and imaginary, was due to religious incentive; and it was the utilization of these motives that carried the art into its higher phases—technical, ornamental and emblematic. This suggestion may not be passed over lightly, for critical examination of the course of art devel-

opment with all peoples demonstrates the fact that the aesthetic everywhere is the fruit of symbolism. The arts of simple utility do not lead in any large degree in the direction of the aesthetic, and the scope of the personal extends but little beyond the embellishment of the person. The personal motive is not



Objects of gold from Colombia. Two human figures with elaborate embellishments and two nose rings of remarkable artistic merit

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responsible even for the higher achievements within its own narrow domain. Religious inspiration has the same place and trend always and everywhere, whether of the lowest forms of superstition or the highest forms of religion known to civilization. Without the religious motive, the imagination itself would have remained in the crysalid state, and the fine arts would be non-existent. The building arts would pro-

vide comfortable dwellings and adequate places of business and defense. Painting would serve the purposes of surface protection, and sculpture would be the hand-maid of industry simply. Without the divine spark, the lamp of literature and poesy would never have been lit and art in general would not have risen above the level characteristic of an unleavened barbarism.

U. S. National Museum.



Dancing girl of Madras, India



Nautch girl of Delhi, India

Personal embellishments paralleling those of the Ancient Columbians



Theodore Roosevelt in Sculpture

III. Bust modeled from life, now on exhibition in the Corcoran Gallery of Art, by Percy Bryant Baker, the English Sculptor. So happy is Mr. Baker's faculty for "catching" a likeness that while his inclinations are for the modelling of symbolic and imaginative works, his reputation is almost entirely founded on the many portrait busts he has made of illustrious men.



Monument to Lewis and Clark, by Charles Keck, Sculptor.

CURRENT NOTES AND COMMENTS

Monument to Lewis and Clarke, Charlottesville, Virginia

Charles Keck, Sculptor

THIS historic monument is the gift of Paul Goodloe McIntire of New York, to his birthplace, the birthplace of Lewis and of Clarke. The sculptured group itself is expressive in a high degree, and instantly suggests, even before the inscription is read, the two famous American explorers, while the wealth of accessory sculptures on the base and the pedestal, elaborated with loving art, leave no doubt of the nature of their task. It is interesting, however, to follow the conception in the very words of the sculptor, who writes, "It was my aim to give the whole monument the character of the open air and freedom of nature, and in this way to give at a glance the character of service which these men rendered to their country. For this reason I started from the base up to introduce the open air and scenery of the country which was their goal. The group I have placed in such a manner as to show them on their descent of the Rocky Mountains, at their first glimpse of the ocean. In the figure of Lewis I have tried to show a man full of the vision of the future result of their achievement, looking far out to the horizon, but with his mind filled with the possibilities for their country. Clark I have represented more as the hunter and guide, leading, with his gun, ready for any emergency. The guide Sacagawea is at their side, a little to the rear, so that she shall not compete too much in the composition with Lewis and Clark. By making her look down I have tried to suggest that they were on a high prominence, and also that she was more interested in the immediate surrounding, and not aware of what was in the minds of the explorers, as she could not possibly have had a clear understanding of their mission.

"Around the base of the bronze I have expressed certain incidents of their travels. For example, the front shows a buffalo hunt. The view on the side of the maiden shows a council of the Indians and the exploring party, and some scenes of Indian life. In the rear is an Indian dance witnessed by the expedition. On the other side is the home-coming of Sacagawea, with the astonishment of the Indians at the big negro of the party, whose size and color was something new to them. In the pedestal I have the tall trees of the Pacific slope. These I have treated in an architectural way by preserving the structural line of the pedestal, and the relief I have done in the manner of the Egyptians, but with more realistic treatment. On the front I have placed the American eagle, and also the seals of the State of Virginia and of the United States, to show the state to which they belonged and country they served."

In the study of form the sculptor has been equally thoughtful and successful, the rhythm of the parallel, diagonal lines of the descending figures being most effective from every point of view. The unhackneyed, suggestive subject has called forth a novel and inspiring work.

FISKE KIMBALL.

ART AND ARCHAEOLOGY

The American School in Jerusalem

THE American School in Jerusalem has opened its post-war era with a strong and brilliant staff, consisting of the Directors, Professor W. H. Worrell of Hartford Theological Seminary, Professor Albert T. Clay of Yale University and Dr. W. F. Albright, Fellow. Also Rev. Dr. John P. Peters, the distinguished excavator of Nippur, sailed early in November for a year in the Orient, and he will make his first centre at Jerusalem, where he will serve as a Lecturer in the School.

Professors Worrell and Clay spent some time in London conducting negotiations with the newly formed British School of Archaeology in Palestine. As a result a concordat was drawn up between the representatives of the two schools looking to a close cooperation, the identity of the two institutions being preserved. This agreement has been ratified by the Executive Committee of the American School. It provides for common quarters for the two schools in the Lord Bute House, just within the Jaffa Gate, which the British have rented. This will contain the museum and library, the lecture rooms, and the British staff. The American Director will continue to reside in the former American School building. The articles of agreement give the charge of the Library into the hands of the American School, for which it has the nucleus in its own excellent library. The British will have charge of the Bureau of Records, which is intended to be an accurate survey of the archaeological material of Syria. The British staff consists of Professor J. Garstang, the well-known excavator and explorer, who has worked in Egypt and Asia Minor; Mr. Phythian-Adams, the classical scholar; Mr. Makay, the official Inspector of Antiquities; and Mr. C. Leonard Woolley, who was connected for a while with the Museum of the University of Pennsylvania and has distinguished himself as one of the authors of Annual No. 3 of the Palestine Exploration Fund, "The Wilderness of Zin."

Negotiations were also entered into with French scholars both in London, and later in France. The proposition has been made inviting them to participate in this joint scheme, and they are favorably considering the proposal. It will be a happy result of the War if three of the great Allied Nations can effect arrangements to work in concord in the fields of archaeology.

The friends of the School have good reason to feel very sanguine over this fresh start in the new era. They realize however, that the new opportunity means a great responsibility which has to be measured in dollars, and trust that all interested in Biblical and Palestinian archaeology will rally to its support. The proper upbuilding and sustenance of the Library is a very pressing cause. Also gifts of books of scientific value are warmly desired. These may be sent to Prof. M. Jastrow, Jr., of the University of Pennsylvania. Besides the need of enlarging the annual budget, we must look forward to prompt excavations as soon as political conditions allow, and excavation will require large sums of money. Contributions may be sent to the Treasurer, Prof. George A. Barton, Bryn Mawr College, Bryn Mawr, Pa.

In the death of Mrs. James B. Nies, of Brooklyn, who died September 16, the cause of archaeology lost a very devoted friend. It is very gratifying to know that her announced intention to give \$50,000 for a building of the American

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School will be carried out by Rev. Dr. Nies, her husband and executor. This building, which is to be called after her name, will be built as soon as the title to the School's real estate in Jerusalem can be secured under the new government.

Freer Art Collection Soon to be Installed in Washington

MORE than 5,000 items are included in the art collection left the Smithsonian Institution by the late Charles L. Freer. The original gift of the collection and \$1,000,000 for the erection of a gallery was made in 1906, but the building was not begun until 1916.

The gallery is now practically completed and is expected to be ready in a few months for the installation of the collection. It is located on the Mall, near the Smithsonian building. Constructed of pink granite, the building presents an exterior both dignified and pleasing. It measures 228 feet in frontage by 165 feet deep, and consists of a single main story above a high basement. The former having an open central court about sixty-five feet square, is divided into rooms of different sizes, all of which will be used for exhibition of the collections, while the basement contains ample studios, storage rooms, an auditorium and administrative offices.

When the building is completed and the exhibition halls opened art lovers and students throughout the country who visit Washington will realize what a marvelous collection Mr. Freer brought together during years of careful searching, and what an influence on art in this country such a carefully selected permanent exhibition will have.

Mr. Freer's collection was brought together with a definite purpose, and contains, besides American paintings and sculpture, oriental paintings, pottery, bronzes, jades and textiles.

In making this gift to the nation Mr. Freer prefaced his offer as follows:

"These several collections include specimens of very widely separated periods of artistic development, beginning before the birth of Christ and ending today. No attempt has been made to secure specimens from unsympathetic sources, my collecting having been confined to American and Asiatic schools. My great desire has been to unite modern work with masterpieces of certain periods of high civilization harmonious in spiritual and physical suggestion, having the power to broaden esthetic culture and the grace to elevate the human mind."

Treasures of Macedonian Civilization Uncovered in the Trenches.

Military excavations, trench making, etc., carried on in the Greek parts of Macedonia during the war by the allied armies have brought to light a large number of antiquities, such as ancient instruments, vases of geometrical design, and jewelry of iron, silver and gold of great archaeological value.

Further discoveries were made during investigations carried on during the war by the Greek archaeological service and tombs of the fifth and sixth centuries before Christ had also been discovered. These antique articles, which have been taken possession of by M. Pelekides, director of antiquities, prove that the civilization which existed at that ancient time in Macedonia was identical with that in Greece.

ART AND ARCHAEOLOGY

The National Peace Carillon advocated by The Arts Club of Washington.

The Washington Arts Club is making good progress in the promotion of its plans for a National Peace Carillon in Washington, described in the October number of ART AND ARCHAEOLOGY. William Gorham Rice of Albany, N. Y., a recognized authority on the Carillon, addressed the Club October 23, 1919, on the Carillons of Belgium and Holland, which we briefly summarize as follows:

High in the Great Towers of Belgium and the Netherlands hang octaves of chromatically attuned bells. These, with their playing mechanism make the majestic musical instrument, named in Holland a Klokkenspel and in Belgium a beiaard or carillon. Of the beauty of its music Rossetti, Stevenson, Thackeray, Victor Hugo, George Macdonald, Thomas Hardy, Havelock Ellis, William De Morgan, Longfellow, and Van Dyke have written.

Saint Rombold's noble Tower at Malines has forty-five such bells, the belfry at Bruges has forty; a like number sound from Antwerp's cathedral spire. All these and many other carillons of Belgium are saved, but Prussian savagery ravaged the land and some of its carillons are gone. The magnificent Cloth Hall at Ypres with its forty-four bells has been battered down. Termonde's stately Town Hall with its forty bells lies in ruins. Saint Peter's Tower at Louvain with its forty-six bells is destroyed. In the Netherlands, of course, all the carillons remain.

Through centuries, in constant companionship with Time, played automatically and lightly each quarter-hour; or played by a trained municipal carillonneur from his tower-room keyboard, in summer evening concerts, and on Sundays, on Feast-days, and on Market-days; the deep and silvery notes of the carillon, in tender melody, in folk-song, in patriotic air, have floated down over the regions of its birth. Set in towers there, which are themselves symbols of aspiration and civic freedom, this unique, communal music has nobly celebrated historic events, and with even wider range of influence has made holidays merry for young and old, enlivened the buyers and sellers in the streets below, and rejoiced and inspired thousands whose lot is cast in simple and prosaic occupations.

Thus in the Low Centuries as generation after generation has come and gone, the voice of the carillon has awakened and sustained noblest qualities of nationality. As travelers from other lands reverently come again to a restored Belgium, to pay tribute of remembrance to the great heroism shown there, it will be the songs of these bells, in their high towers, that shall proclaim liberty established for all the world.

This paper, with numerous illustrations, will appear in an early number of ART AND ARCHAEOLOGY.

Other interesting events at the Club in recent weeks have been addresses by Hamlin Garland, author and dramatist on "Modern Literature Tendencies"; by Bryant Baker, Sculptor, on "Modern British Sculpture"; by Silvanus G. Morley, on "Explorations in Central America"; and by the Greek Minister, Mr. Roussos on "Venizelos and the Claims of Greece."

BOOK CRITIQUES

Art and the Great War, by Albert Eugene Gallatin, with one hundred illustrations. New York. E. P. Dutton & Company, 1919. Net \$15.00.

This is one of the most valuable and interesting records yet produced of the recent world conflict, in the prosecution of which the artists, for the first time in history, played an important part. The author shows what the artists of the United States, Great Britain, Canada and France have done, in depicting scenes at the actual front and behind the lines, in recording the work of the navies and the aviation corps, and in portraying activities in the shipyards, munition factories and industrial plants. He also points out the important service rendered by the poster artist, the cartoonist and the camoufleur.

The Great War was the first to be officially recorded by artists. The British and French Governments sent their best artists to the front and these artists covered all phases of the War in masterly fashion. These countries also provided for permanent war museums of pictures. It is to be regretted that the United States did not fully recognize the importance of this work. A few of our illustrators, it is true, were sent to France to make a pictorial record of our military activities, but we did not send our best painters to the front as did the English, with such representatives as Sir William Orpen, Mr. Nevinson and others. America has no pictorial record of the achievements of her navy, though we have such marine painters as Henry Reuterdaahl and Paul Dougherty. There are, too, no adequate plans for a war museum, though the National Museum in Washington is making a start in this direction.

Yet in this country our artists came forward to serve their country in a great variety of ways. The Division of Pictorial Publicity, with Mr. Charles Dana Gibson as Chairman, of the Committee on Public Information, made numerous posters, cartoons and designs for use in Liberty Loan, Red Cross and other campaigns. As a result of their work, the poster won recognition as one of the most effective agencies in stirring patriotic impulses.

The carefully selected illustrations consisting of one hundred full page plates, a few of them in color, naturally constitute one of the

most important features of the volume. Of these, thirty-seven are from the United States, thirty-two from Great Britain, five from Canada, twenty-six from France and two from the Netherlands. There are twenty-two reproductions from oil paintings, twenty-five from drawings, thirty from lithographs, twenty from posters and the rest are of works in architecture or sculpture.

M. C.

The Book of Lincoln. Compiled by Mary Wright Davis. Illustrated. George H. Doran Co., New York. Price, net \$2.50.

The great world war that has absorbed the hearts of Americans during the last four years, has brought to their minds with increasing force, our own civil war and the marvelous leadership of President Lincoln.

It seems an especially appropriate time for "The Book of Lincoln, an Anthology by Mary Wright Davis," to be published, when we are thinking of him with greater veneration and devotion, and when the beautiful memorial to him in the National Capital is nearing completion and dedication.

The books about Lincoln are innumerable—there can never be too many—but this particularly charming compilation combines just what one most wants—a genealogy, a chronology of the leading facts of Lincoln's life, a brief biography and a complete bibliography, the text of his most famous sayings and the tributes that have been paid to him by orators, poets and artists.

The illustrations include reprints from many of Lincoln's portraits, photographs from life and several of the best known sculptured figures, by St. Gaudens, French, Borglum and others.

No character in history inspires the poet or the orator as Lincoln's. His courage and understanding of his country and her needs at the great crisis, amounted to genius. And those dominant qualities, simplicity, unpretentiousness, kindness, tenderness and depth of feeling—are inspiring themes for eloquence.

Many of the poems in Mrs. Davis' admirable book are familiar, the long and eloquent poems by the well-known poets, but she has selected a number that have not been published before and many that portray the simple, human side of Lincoln's character—as

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this expressive little verse by Margaret Sangster:

"Eyes of a smouldering fire, heart of a lion
at bay,
Patient to plan for tomorrow, valor to
serve for today,
Mournful and mirthful and tender, quick as
a flash with a jest,
Hiding with gibe and great laughter, the
ache that was dull in his breast."

The book is an excellent reference work and will be an invaluable addition to any library. Mrs. Davis has shown rare good taste and appreciation in the discriminating choice she has made in every instance. H. W.

Thomas Woolner, R. A., Sculptor and Poet. His Life in Letters. By Amy Woolner. New York; E. P. Dutton & Co., 1918. pp. XVIII, 352. 49 Illustrations. \$6.00.

Although many volumes have been written upon the personnel and the aesthetic principles of the members of Pre-Raphaelite Brotherhood and upon the contributions they made to the arts of painting, decoration, and poetry, yet the literature of art has been practically silent upon the subject of Pre-Raphaelite Sculpture. We know that of the four new members which the founders of the Brotherhood added to their number in 1848, one was Thomas Woolner, Sculptor, but beyond the customary obituary and cyclopaedic notices but little has been written about the man or his work. So that, when a volume containing the life and letters of the sculptor, written and compiled by his daughter, was announced, students of modern art expected that, at last, they would have the opportunity to learn something of the application of Pre-Raphaelite principles to the sculptor's art. Such students will, however, experience some disappointment in finding how much may be said by and about an artist while revealing but little of his artistic aspirations and their realization. The author-editor seems to be conscious of this lack when she offers to the reader a one-page introduction, which, in briefest outline, describes the evolution of a piece of sculpture from the clay to the finished marble or bronze. Surely, this would have hardly been necessary had the reader been admitted to the privacy of the sculptor's studio.

It is rather the sculptor's life outside the studio that is revealed—his disappointments

when as a young man he was seeking commissions; his adventure in Australia where he found that more gold was to be won by making medallions and busts of successful Australian merchants and public men in Melbourne and Sydney, than by the toilsome sinking of holes in the gold-fields; his friendship and correspondence with many of the famous men and women in the artistic and literary circles of the mid-Victorian era. Students of biography who are interested in the Rossettis, Tennyson, Carlyle, Browning, Matthew Arnold, Darwin, Froude, Gladstone, Hooker, Huxley, or Kingsley, may be able to add to their already ample stock of *personalia* by perusing the correspondence which passed between these notables—in some cases their wives—and the artist. By far the largest number of letters are those exchanged by Woolner and Lady Tennyson. These disclose the affectionate intimacy that existed between the sculptor and all the members of the laureate's family. Of special interest are the few letters from D. G. Rossetti and other members of the Pre-Raphaelite Brotherhood. Through his letters and descriptive writings we gain an impression of the man's strength, energy, and industry; his strong convictions; his rugged honesty; his great capacity for friendship. His artistic perceptions and predilections are revealed in appreciative descriptions of the beauties of natural scenery; his understanding and enthusiastic praise of the works of the great Turner; his change from admiration to growing aversion for Ruskin and his views on art.

The most valuable contribution to our fund of information lies in the excellent collotypes and the fairly good half-tone prints taken from Woolner's works with which the book is liberally illustrated. From these the reader may estimate Woolner's position in the world of art and to what extent he was indebted to his Pre-Raphaelite principles for this position.

HOLMES SMITH

The Fine Art of Photography, by Paul L. Anderson. 25 ills. Philadelphia. J. B. Lippincott Company, Publishers, 1919. Net \$2.50.

In this volume, the author's aim is to point out the underlying principles of art insofar as they can be applied to photography, and to encourage the student of the subject to apply these principles in his own work. The richly suggestive text and the reproductions of photographs of rare beauty by recognized masters, indicate how in time photography

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can take its rightful lofty place among the fine arts. The chapters on Composition, Values, Suggestion and Mystery, Landscape Work, Winter Work, Landscape with Figures, Architectural Work, Marine Work, Motion Picture Work and Portraiture, emphasize the artistic possibilities of photography, and indicate how artistic feeling, when combined with scientific knowledge, enables the photographer to earn recognition as a real artist. The book is most readable and enjoyable even to the layman and should be in the hands of every photographer.

M. C.

The Gospel in Art. By Albert Edward Bailey. Pp. 483 x 121 plates. \$3.00. The Pilgrim Press.

Upon opening this book the reader is at once bespattered, as by the explosion of shrapnel, with a hail of phrases, such as, "spiritual values", "surcharges of high potential", "feel a pull", "eternal verities", "circle of intensity", "soulful", "tense with emotion", "larger vision", etc., that speedily assure him as to the "dynamic" character of its contents. It is another inspirational book, of the kind that has poured forth from New England in a veritable stream now these many years.

After an emotional chapter on How to Study a Picture, with remarks on Art as "Insight", "Symbol" (not A Symbol), and "Feeling", the author presents a list of 1227 paintings and pieces of sculpture, beginning with Giotto, that depict incidents in the life of Jesus. The list admittedly is not exhaustive, and it is presumed that the pictures are all masterpieces, on which points the reviewer prefers to waive comment. From this list 122 (including duplications of details) are selected for illustration and description. The arrangement is chronological with respect to the episodes in the Gospels considered in harmony, and thus we are presented with a series of pictorial illustrations of the Life of Christ.

In fact, it is the Life of Christ that the author is concerned with discussing, and the pictures serve simply as texts for so many homilies on the writer's conception of religion. For this reason, doubtless, the book should not find space for review in the pages of a magazine devoted exclusively to the Arts, and the reviewer will therefore content himself with a few comments on the character of the book as a whole.

One great object of each homily is to discover the "religious value of the picture", and the author succeeds best in his examples from modern art, particularly in works of Bloch, Hunt, Rodin, Millais, Ender, Max, Carriere, Burnand, Hoffman (to whom he grants seven reproductions, including the honor of frontispiece in color), Moreau, Siemiradski, Girardet, Munkacsy, Cornicelius, Piglhein, von Keller, Zimmerman, von Uhde, von Gebhardt, Kirchbach, Geiger, Prell, von Harrach, a list replete with Teutonic names. As to mediaeval, Byzantine and early Christian, or even modern Eastern art he maintains an attitude of frivolous indifference or contemptuous ignorance. Although one marvels at the limited imagination of one who suggests that men can get "little religion from mosaics in an apse", and then ventures to write a book upon both religion and art.

Consistent with such an attitude in his treatment of Giotto, del Sarto, Beato Angelico, whom, with pathetic eagerness, he makes more human by the title "good Fra," and well nigh all of the painters of the Italian Renaissance, who labored under the disadvantage of ecclesiastical control, and thus it seems depicted the dogmas of theology rather than vital religion.

Decidedly unfortunate are the allusions to the art of the Catacombs, the Ichthus symbol, Horus as the earliest Madonna history knows, the Eucharist and Hellenic mysteries, Senatus Populus Que Romanus, Murillo's Sunday supplement actress, or perhaps even the *Atlantic Monthly* contributor. The writer is likewise embarrassed even in his special field of dynamic religion by annoying inconsistencies, differences between himself and the Gospel narratives. These he overcomes best by the acute criticism that in certain respects the Gospels are apocryphal.

The writer excels in the descriptions he gives of details of the pictures, notably Michael Angelo's Last Judgment. His style is clear and moves with vim, and his comments are interesting, if facetious and slangy. The text is racy and florid and lacking in dignity. By gay frivolity the author, in the accepted American style, seeks an intimate contact with the reader, and tries to give his work a popular appeal. One cannot fail to be impressed by his earnestness and good intention, even if we deplore the narrow conception of art the book reveals.

The publishers are to be congratulated on

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the excellent workmanship the book displays. It is most attractive in appearance.

CLARKE D. LAMBERTON.

American Painting and its Tradition. By John C. Van Dyke. New York: Charles Scribner's Sons, 1919. 24 illustrations. Pp. 270. \$2.50.

Another book of the same high literary value that we are accustomed to expect from our foremost American critic of painting is this first attempt to summarize the work of the American artists from the period following the American Centennial in 1876 down to about 1915.

Dr. Van Dyke divides his nine painters into three groups, characterized in this way: "Inness, Wyant, and Martin among the most intelligent and sympathetic of the earlier men; Homer, La Farge, and Whistler the most detached and self-sufficient of the middle men, and Chase, Alexander, and Sargent the most facile and best trained of the younger men. The last three may, indeed, stand as epitomizing the art movement which took form and gave tongue in the Society of American Artists."

By the painter as well as by the general reader this book will be thoroughly enjoyed because the author explains in some detail each artist's particular method of painting, as learned from intimate personal acquaintance. The book is narrative and personal, including many new anecdotes, but is intended, also, we are told, as a critical summary of the American art movement.

The 24 beautiful illustrations are chosen with care, seven from the Metropolitan in New York, three from Philadelphia, one each from Boston, London, and Paris, and two from the Freer Collection of the Smithsonian Institution. Lack of space perhaps prevents the author from including three other American painters of the same period, Vedder, Abbey, and Blashfield. In appearance the book is most artistic. Its make-up could hardly be improved, except possibly by an index, so useful in books of information. It is a welcome contribution to our knowledge of American art.

—G. R. B.

Great Artists and their Works by Great Authors, by Alfred Mansfield Brooks. Boston: Marshall Jones Company, 1919. Pp. xiv + 267. \$2.00 net.

The main purpose of this excellent little book of selections is to present the clearly reasoned opinions of men who have treated the philosophy of art not less with simplicity of language than depth of understanding: novelist and essayist not less than professed critic. In addition there is presented a brief series of most brilliant descriptions of specific and famous works of art, architecture, sculpture, and painting, by men whose names are synonyms for all that is brilliant. All periods from Homer to modern times are represented. There are more than a hundred selections from as varied a list of writers as Leighton, Caird, Thackeray, Seely, Tolstoi, Ruskin, Whistler, Petrie, (whose name is wrongly given as Petri), Homer, Plutarch, Lethaby, Curtis, Viollet-le-Duc, Reginald Blomfield, Gibbon, Rousseau, Goethe, Bryce, Rodin, Hawthorne, Thornbury, Victor Hugo, Pater, William Morris, Walter Crane, Charles Eliot Norton, Henry James, Micklethwaite, Charles Reade, Conway, Clausen, Hazlitt, Samuel Butler, Symonds, John Hay, Havelock Ellis, Fromentin, Michel, Kinglake, G. Lowes Dickinson, A. S. Murray, Haydon, Lindsay, etc. The first section has selections bearing on the Purpose and Meaning of Art, the second deals with architecture, the third with painting, and the fourth with sculpture.

I have read the selections with great pleasure and profit and feel that Professor Brooks' careful gathering of such important passages with peculiar force and enlightening comment will increase the appreciation and love of art in all who read them. The special student of art as well as the general reader will gain much inspiration from the book. Of course, the art critic realizes that some of the passages are antiquated in some respects and thinks of other selections which might have been included, but on the whole the choice shows the fine taste which is so characteristic of the writings of Professor Brooks. ART AND ARCHAEOLOGY should from time to time print extracts for its readers.

—D. M. R.

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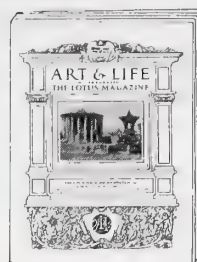
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